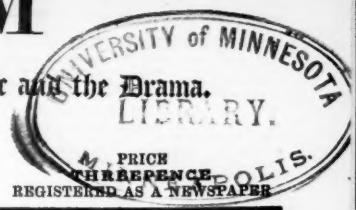


# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3350.

SATURDAY, JANUARY 9, 1892.



## SOUTH KENSINGTON MUSEUM.

### SATURDAY LECTURES ON SCIENCE AND ART.

By permission of the Lords of the Committee of Council on Education, the Saturday Lecture Society has arranged for the following Series to be delivered in the Lecture Theatre of this Museum on Saturday Afternoons at 3 o'clock:

Jan. 10.—Professor A. W. RÜCKER, M.A. F.R.S., 'Electricity and Light' (Two Lectures).

Feb. 3, Feb. 6.—Captain W. D. W. ABNEY, C.B. R.E. D.C.L. F.R.S., (1) 'The Action of Light on Pigments'; (2) 'Colour Blindness.' (Two Lectures).

Feb. 10, 20, 27.—The Rev. GEORGE FORREST BROWNE, B.D. F.R.S., Canon of St. Paul's, Deanery Professor of Archaeology at Cambridge; 'Early Christian Art'; (1) Ireland, (2) Scotland and Mann, (3) England. (Three Lectures.)

March 5.—Professor W. C. ROBERTS-AUSTEN, C.B. F.R.S., 'Art Metal Works.'

March 12.—Mr. C. V. BOYS, F.R.S., 'Electric Spark Photography.'

March 19.—Professor T. E. THORPE, Ph.D. F.R.S., 'A Colliery Explosion.'

March 26, April 2.—Professor J. NORMAN LOCKYER, F.R.S., 'Astronomy and Mythology of the Ancient Egyptians.' (Two Lectures.)

Tickets can be obtained at the Museum Entrances, price One Shilling each Lecture. Tickets for the entire course of Twelve Lectures, Ten Shillings.

**FOLK-LORE SOCIETY.**—The 14th ANNUAL MEETING will be held on WEDNESDAY, January 13th, 1892, at 8 p.m. ADDRESS by G. L. GOMME, Esq. (President Elect), at 8.30 p.m. Exhibition of Objects, &c. J. J. FOSTER, Hon. Sec.

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—ELECTION OF ASSOCIATES.**—The DAY appointed for RECEIVING WORKS by Candidates is WEDNESDAY, February 17th, and the day of ELECTION, FRIDAY, 19th.

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## LITERATURE

*Two Happy Years in Ceylon.* By C. F. Gordon Cumming. 2 vols. Illustrated by the Author. (Blackwood & Sons.)

We confess to having taken up these volumes with some misgiving; a suspicion of deliberate book-making suggested itself when we discovered how many years have elapsed since the travels here recorded were undertaken. Reminiscences, even of the happiest years, are apt to become vague, especially when, as in the writer's case, so many journeyings have been performed and described in the mean time. It was pleasant, then, to find that our apprehensions were groundless. For the minor details of her numerous tours in Ceylon the writer draws on a diary kept at the time, and the reader is cleverly kept impressed with the writer's sense of ever fresh enjoyment. Of the changes which have taken place in the appearance of the country and in the condition of the people in various localities she has been kept informed by diligent correspondence, and an extensive course of reading, ancient and modern; being evidently further aided throughout by an excellent memory. The result is a series of pleasant and vivid pictures of the beautiful island, and of the occupations and industries of the people, copiously interspersed with notices of their history, religion, folk-lore (a favourite subject), and the like. Facility in word-painting is a snare, and the writer deals very fully with the charms of nature on her numerous expeditions; but her descriptions are saved from being tedious partly by her own evident enjoyment, and still more by the clever way in which she illustrates each scene by description and anecdotes of the characteristic plants, birds, insects, their habits, and their uses—the result, no doubt, of study, but disguised with a pleasant air of spontaneity; which is, perhaps, more than can be always said for the historical digressions and allusions—and in case the reader should desire still further information on any subject, he is unfailingly referred in a foot-note to the title and publisher of some previous work by C. F. Gordon Cumming.

Although, however, greatly impressed by the grand forms and gorgeous colouring of the tropics, the writer clearly thinks it necessary, as a good Scotchwoman, to resist their fascination, for after describing a

beautiful mass of crimson foliage, she enters a sudden protest:—

"I am bound to say, however, that I have seen many rowan-trees in Scotland quite as richly laden with bunches of pure scarlet, and gleaming in the sunlight against as cloudless and blue a sky."

With so extended a range of subjects universal accuracy is, perhaps, hardly to be expected. We have not verified her history; but in lesser matters she occasionally goes astray. Thus the palm trees no doubt yielded their luscious "toddy" (properly *tāti*) for many ages before the beverage of the same name was brewed in Scotland, and it certainly does not owe its name to "some early Scotch planter"! The Anglo-Indian word "compound" is not derived from a supposed Portuguese word *campao*. Miss Cumming's classification of fishes, as of fig trees, is peculiar; but these are minor details.

From among many good descriptive passages we extract her experiences on the famous Adam's Peak. Arriving in the evening, she saw the wonderful shadow first at sunset; and then

"ere the first glimmer of dawn I stole forth to look down upon the wondrous sea of white mist, which seemed to cover the whole Isle with one fleecy shroud, a strangely eerie scene, all bathed in the pale spiritual moonlight. Ever and anon the faint breeze stirred the billowy surface, and a veil of transparent vapour floated upward to play round the dark summits of the surrounding hills, which seemed like innumerable islands on a glistening lake.....The stars were still shining brilliantly, while eastward the pale primrose light was changing to a golden glow. Sometimes the uprolling clouds floated as if enfolding us, drifting beneath our feet as though the solid earth were passing away from under us. Wonderful and most impressive was the stillness. Just before daybreak my ear caught the ascending murmur of voices, and peering down the mountain side, I discerned the glimmering torches which told of the approach of a pilgrim toiling up the steep ravine, bent on reaching the summit ere sunrise. Judging from my own experience, I should have thought they could have but little breath to spare. Nevertheless, they contrived to cheer the way with sacred chants, and very wild and pathetic these sounded as they floated up through the gloom of night. At last the topmost stair was reached, and as each pilgrim set foot on the level just below the shrine, he extinguished his torch of blazing palm-leaves, and with bowed head and outstretched arms stood wrapped [sic] in fervent adoration. Some knelt so lowly that their foreheads rested on the rock. Then facing the east—now streaked with bars of orange betwixt purple clouds—they waited with earnest faces, eagerly longing for the appearance of the sun, suggesting to my mind a strikingly Oriental illustration of the words of the poet-king, 'My soul waiteth for the Lord more than they that watch for the morning.'

Gradually the orange glow broadened, and the well-light grew clearer and clearer, until, with a sudden bound, up rose the glorious sun, and, as if with one voice, each watcher greeted its appearing with the deep-toned 'Saädu! Saädu!' which embodies such indescribable intensity of devotion.....But while these gazed spell-bound, absorbed in worship, we quietly turned westward, and there, to our exceeding joy, once more beheld the mighty shadow falling right across the island, and standing out clear and distinct—a wondrous pyramid whose summit touched the western horizon. The world below us still lay veiled in white mist, now tinged with a delicate pink, as were also the mountain-tops, which rose so like islands

from that vaporous sea. But, right across it all, the great spectral triangle, changing from delicate violet to clear blue, lay outspread, its edge prismatic, like a faint rainbow. We watched it for three hours, during which it gradually grew shorter and more sombre, so that it was actually darker than the forest-clad hills which lay in shadow before us, and across which it fell. As the sun rose higher and higher, the blue pyramid gradually grew narrower at the base, till finally it vanished, leaving us impressed with the conviction that to this phenomenon must in some measure be attributed the sanctity with which, in early ages, a people always keenly addicted to nature-worship invested this mountain top. Their modern descendants seemed to have no room for it in their full hearts."

The writer does not entertain a high opinion of the influence of Buddhism on the national character. The people are quarrelsome, and as litigious as the Hindoos, and, while taught to venerate life, are cruelly indifferent to the sufferings of animals. Their religion forbids caste, but, though all are now equal before the law, there is a great deal of caste oppression. Miss Cumming blames the recognition of Buddhism by our Government, the nation drawing conclusions from this recognition which were not intended; the tenants of the temple lands, for instance, being subject to much persecution if they change their faith. Difficulties have, she says, been put in the way of conversions to Christianity by the so-called English Buddhists, under the guidance of such persons as Col. Olcott and the late Madame Blavatsky, and much social and sanitary improvement is, she thinks, thereby indirectly hindered. The present inhabitants have, she considers, greatly degenerated. Their fathers built mighty cities; they themselves collect fragments of the old images from these sites and worship them in the jungle with superstitious dread. At one of the ruined palaces the fallen statue of a king had been replaced by the Government agent, but the head had been crookedly set on. When, however, he ordered his men to climb up on the shoulders of the statue and put it straight, they refused in horror to stand on the shoulders of a king.

Miss Gordon Cumming speculates on the cause of the abandonment of such a city as Pollanarua, long a great capital:—

"In the course of the incessant wars which ravaged the Isle in the centuries succeeding that of the great king, enemies must have devised means for cutting off the water supplies by diverting the feeding rivers, and so the whole irrigation system would be destroyed, and the millions whose very existence depended on the rice-crops would thus be suddenly reduced to starvation, and either died of famine or were compelled to abandon a district which could no longer yield them food. Once the inhabitants were gone, the downfall of the city would be swift. Legions of white ants would quickly reduce the woodwork to powder";

and parasitic plants, and marauding elephants, and the rapid growth of jungle would do the rest.

But the greatest and most enlightened works of the old rulers, and the most characteristic of Cingalese civilization, are the gigantic tanks (one of them with an area of fifteen miles) and canals, which we, on coming into possession, found for the most part in ruin. Latterly successive governors have been restoring these, thereby, as the

grateful natives assert, rivalling the fame of the ancient kings. The author quotes most interesting statistics, showing the wonderfully rapid improvement in districts so benefited; the face of the country changes, disease and poverty disappear, and the population speedily multiplies. One would like, by the way, to know how the "gigantic upright boulder" which she describes as standing on the embankment of the tank at Periyakulam found its way into that position.

We are tempted to quote another picturesque description of a religious service which, like that which took place on Adam's Peak, points, perhaps, to times anterior to Buddhism. At the entrance to Trincomalee harbour there is a most striking precipice known as the Sami Rock, or Fort Frederick. The writer, who had heard reports of this service, but was assured on the spot that it was no longer held, was attracted by the grandeur of the view, and went to sketch it.

"Just as I was finishing my work, or rather was compelled to halt for the evening in order to watch the wonderful loveliness of the sunset lights and colours which flooded the wide sea and rocks with opal tints of dreamy beauty, through which one by one the stars began to glimmer, I observed that first one, then another and another native, both men and women, were taking up positions on the crag, each carrying either a bunch of fruit or a chatty of milk or water. Ere long about forty had assembled, including one who acted the part of priest. He was clothed with scanty saffron-coloured cloth, and had a string of large black beads round his head. He stood on the utmost verge of the crag, and the worshippers, having laid at his feet their offering of cocoa-nuts, lovely cocoa-palm blossoms, betel leaves, bunches of plantains, flowers, coins, small baskets of grain, or whatever else they had to give, clustered around wherever they could find a footing on the rock or slippery grass while the priest performed his ceremonial ablution for purification in water poured from a brass lota. As the sunset glories faded and the stars shone out more brilliantly the priest intoned a litany, to which all devoutly responded; then one by one he took the chatties of food, milk, or water, and poured them out on the rock as a libation. After this, while still chanting the litany, he took each gift, and from his goodly height cast it into the fathomless ocean, far, far below, a true offering to the Almighty Giver. Then kindling a fire on the rock pinnacle, he thrice raised a blazing brand on high, and all the people threw their arms heavenward. Afterwards he lighted a brazen censer and swung it high above his head, till the still evening air was perfumed by the fragrant incense. Finally, descending from his post of danger and honour, he took ashes from the sacred fire and therewith marked each worshipper on the forehead, after which they silently dispersed, and in the quiet starlight wended their way back to lower earth."

A good map of Ceylon, on the scale of twenty-two English miles to the inch, accompanies this work, which should be as acceptable to the intending traveller as to the home reader.

*Emma, Lady Hamilton: an Old Story Retold.*  
By Hilda Gamlin. With Portraits, Facsimiles, and other Illustrations. (Liverpool, Howell.)

He was a wise man who said, "Never prophesy unless you know." Four years ago, in reviewing Mr. Jeaffreson's 'Lady Hamilton and Lord Nelson,' we ventured to remark, "It is scarcely likely that, in presence

of these two volumes, any other writer will attempt the same task—at any rate, during the lifetime of the present generation"; and now we have before us this handsome volume, printed and illustrated in a manner that does the highest credit to the provincial press from which it issues. Of the portraits, several are well known; others are less common; some, especially from miniatures, are, we believe, published for the first time. Rehberg's 'Attitudes,' too, are now rare, and their reproduction gives an additional charm to the book, though they are slightly disfigured by the systematic misspelling of the artist's name. These, however, are the embellishment of the book; its *raison d'être* is the letterpress, which is avowedly written "in the hope that a better insight into Lady Hamilton's character . . . may tend to elevate the memory of one whose failings have been unnecessarily magnified." And Mrs. Gamlin has performed her task creditably. The memoir is well written and in good taste, which is not a mere matter of course when such very thin ice has to be passed over.

Of the heroine's youth no more is said than is necessary to enable the reader to understand what sort of a woman she was; but in view of the claim that "every statement has been culled from authentic sources," we could have wished that these sources had been more frequently referred to, especially in support of facts that have been and may be doubted. In the early part of the story, however, they are not of much consequence. As it is admitted that Emma could tell the taste of as many ponds or sloughs as ever could Mrs. Hardcastle, any particular one, more or less, matters very little. It is only when her career becomes mixed up with Nelson's that details, trifling in themselves, assume an historical and even national importance. In relating these, then, very great care is necessary, and the ground, when at all doubtful, must be felt step by step. Unluckily Mrs. Gamlin has not always been sufficiently cautious. She has, for instance, repeated the story of Troubridge's visit to Naples on June 17th, 1798, substantially as it is told in Lady Hamilton's memorial, and as, from that, it has been related by Pettigrew and by Mr. Paget. Mrs. Gamlin has been unfortunate in her authorities. Whether at any period Lady Hamilton was capable of writing unadorned truth may be a matter of opinion; but that in drawing up the memorial, which, directly or indirectly, is the one basis of this story, she was guided by imagination alone, is capable of exact and positive proof.

The statements which more especially call for notice are—that at the time of Troubridge's visit the fleet, having returned from an unsuccessful search for the French at Alexandria, was short of water and provisions; that on Troubridge's arrival at Naples a council was called, at which the king was present; that at this council meeting it was resolved that no order to permit the fleet to provision and water could be given; that Lady Hamilton had mean time obtained such an order from the queen; that she herself sent it off to Nelson, whilst her husband, in another letter, told him of the resolution of the council, adding, however, "You will receive from Emma herself what will do all the business and procure all your

wants." Now every one of these statements, for which Lady Hamilton alone is responsible, is positively untrue; but as the evidence of this is not so generally known as the statements themselves, it is worth while to refer to it in a few words. The dates of Troubridge's landing at Naples and of the fleet's first visit to Alexandria can be easily verified—they were June 17th and June 28th respectively; and the fleet was not short of provisions or water, for a month later, July 20th, Nelson wrote to Sir William Hamilton:—

"I shall be able for nine or ten weeks longer to keep the fleet on active service, when we shall want provisions and stores."

Sir William Hamilton's letter to Nelson of June 17th is given by Clarke and M'Arthur, and does not say a word about Emma. What it does say is—

"I have just received your letter from Capt. Troubridge. I went with him directly to General Acton, and Capt. Troubridge has an order to the commanders of all the Sicilian ports that will fully answer your purpose."

This of itself is quite sufficient contradiction, but we have it more fully in a letter from Hamilton to Lord Grenville of June 18th. He says:—

"Yesterday morning the squadron of H.M. fleet commanded by Rear-Admiral Sir Horatio Nelson appeared at a distance in this bay. Capt. Troubridge and Capt. Hardy came ashore..... with despatches to me from Sir Horatio Nelson. The Admiral was desirous of information respecting the position of the enemy's fleet, and to know particularly from me if the ports of the two Sicilies were perfectly open for H.M. ships of war, and whether they could depend upon supplies of fresh provisions, stores, &c., in those ports. As Sir Horatio in his letter to me said that his friend Capt. Troubridge knew his mind and would explain it to me, I thought the shortest way would be to carry him to General Acton; and we did more business in half an hour than we should have done in a week in the usual official way here. Capt. Troubridge went straight to his point and put strong questions to the General, who answered them fairly and to the satisfaction of the Captain. As no time was to be lost, the Admiral being now informed of the position and strength of the enemy, and desirous of attacking them as soon as possible, I prevailed upon General Acton to write himself an order in the name of His Sicilian Majesty, directed to the Governors of every port in Sicily, to supply the king's ships with all kinds of provisions..... When Capt. Troubridge had received this order from the General and put it into his pocket, his face brightened up and he seemed perfectly happy..... Capt. Troubridge did not stay two hours on shore and went off perfectly contented with General Acton, who, he said, was a true man of business rarely to be met with."

The whole of this letter, and others relating to this passage in Nelson's career, were published, from the originals in the Record Office, in the *United Service Magazine* of May, 1889; but we have quoted sufficient to show that a more distinct and categorical contradiction of every sentence in the memorial could scarcely be devised, and that the several statements in it are, in fact, entirely and absolutely untrue. This contradiction has, however, not been commonly known. It has been, and is, the general belief, in which Mrs. Gamlin fully shares, that Lady Hamilton did at this time render to Nelson and to the English fleet a signal service—that she had, in fact, an important part in the glory of the Nile and there

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can be little doubt that it is the existence of this belief which has led to the various attempts to ennable her character, and even—in spite of her very dubious antecedents—to clear her reputation. No doubt her beauty, as it still lives for us on Romney's canvases, has conduced to the same end; but notwithstanding the pains Mrs. Gamlin has been at to reproduce many charming portraits, this can scarcely have had so much weight with her as it might have had with a writer of the opposite sex. However that may be, it is clear that Mrs. Gamlin has been dazzled in her examination of Lady Hamilton's later life and of her relations with Lord Nelson, and has thus arrived at conclusions which the evidence seems to us to render quite untenable.

The limit of space will clearly not permit us to follow this evidence in detail; but one important item may be noticed. It is the letter dated March 1st, 1801, apparently in Nelson's handwriting, beginning, "Now my own dearest wife." This was first mentioned by Pettigrew, and is now in Mr. Morrison's splendid collection of MSS. We ourselves have seen it, examined it carefully, and entertain no doubt that it is what it appears to be—a holograph of Nelson's. Mr. Jeaffreson—himself no mean expert—has written it:—

"Since this decisive letter has been in Mr. Morrison's hands, it has been carefully examined by several persons well qualified to speak authoritatively of its genuineness, one of them being a record-expert, who would have been glad to find the letter spurious. This epistle.....is uncontestedly genuine. No more authentic letter by a famous man exists in the kingdom.....On the severest and nicest scrutiny it has been found a document of whose authenticity there cannot be even the faintest suspicion."

Mr. Jeaffreson's language is, however, too strong; for a document which has been out of known custody cannot possibly stand on the same footing with regard to "incontestable genuineness" as those which have always been under certain safe keeping. And this letter has no pedigree whatever. It was never stated and never known how, or from whom, Pettigrew got it. There is the presumption that it came to him as one among many of Lady Hamilton's papers, of whose genuineness there can be no question; but beyond this its character rests entirely on the internal evidence. Mrs. Gamlin considers this extremely unsatisfactory, and far from not entertaining "the faintest suspicion" of its authenticity, she roundly states her conviction that it is a "vile," "infamous," "diabolically conceived" forgery. We wish we could think so; for that the letter is a "vile composition" is unquestionable. It is gross to a degree far beyond what is indicated by the necessarily curtailed extracts which have been published. Mrs. Gamlin says, "Its very excess is its own condemnation." We regret that we cannot agree with her. The grossness seems to us rather an evidence of its genuineness; for what forger in devising such a letter would have couched it in such language? And this introduces another consideration. Who, or in whose interest, was the supposed forger? Who was interested in writing a letter so private that its existence was not publicly known till

forty years after Nelson's death, thirty years after the death of Lady Hamilton? We know of no one; and if the forgery was merely a commercial speculation, entered on about the year 1840, to make a profit out of Dr. Pettigrew's gullibility, how did the forger obtain his curiously accurate knowledge of Nelson's style and manner of writing, and—once again—why the unnecessary and unmeaning grossness of language? A simple letter that could have been published in its entirety would have been more marketable. We fear that Mrs. Gamlin's best argument in support of her contention that this and other letters—classed as the Thomson letters—are forgeries, is her belief in Nelson's purity and Lady Hamilton's innocence, her certainty that a pure-minded man could not have written such a letter at all, and still less to a modest woman. But if Mrs. Gamlin will only remember the early life of Lady Hamilton, as she has described it in this volume, she will realize the fact that Lady Hamilton has no claim to be spoken of as a modest woman; and we know (not only from the evidence of the letters, which Mrs. Gamlin would naturally reject, but from the evidence of eye and ear witnesses—at Palermo, at Vienna, at Dresden, and at Merton) that in the presence of Lady Hamilton, Nelson's better nature seemed to depart.

There is one point, and only one, to which Mrs. Gamlin appeals as absolute evidence. Towards the conclusion of the letter of March 1st, 1801, is this sentence:—

"I had a letter this day from the Rev. Mr. Holden, who we met on the Continent; he desired his kind compliments to you and Sir William; he sent me the letters of my name, and recommended it as my motto—Honor est a Nilo—Horatio Nelson."

Now, says Mrs. Gamlin,

"it is well known that a celebrated literary doctor sent the anagram 'Honor est a Nilo' to Nelson directly after the battle of the Nile; therefore its introduction in this letter betrays its falsity; for Nelson would not have availed himself of surreptitious methods to convey to Lady Hamilton old news, of which she had been well aware for at least two years."

So stated, the argument seems a good one; but Mrs. Gamlin forgets to name the "celebrated literary doctor," or to mention the evidence of the anagram having been sent to Nelson "directly after the battle of the Nile"; and unless this evidence is very strong it may quite well be maintained that the evidence of the letter proves that Nelson did not receive the anagram till March 1st, 1801, and that he believed Mr. Holden to be the author of it.

Mrs. Gamlin writes avowedly as a partisan. She holds a brief for Lady Hamilton, and argues her case with much ability, tact, and delicacy. But from judicial point of view we cannot accept her contentions as sound. We see no reason to doubt that there was in Lady Hamilton much that was lovable besides her beauty; but she surrounded herself with an atmosphere of falsehood and lies. She lied to herself first of all; lied to her husband, to Nelson, to her friends, and to the Government; and even now, after the lapse of three-quarters of a century, this atmosphere of lying hangs round her memory with the persistence and almost the noxiousness of a December fog.

#### *Last Words on the History of the Title-page.*

By A. W. Pollard. (Nimmo.)

No one can take up Mr. Pollard's book without being struck by the beauty of its printing and illustrations, and it is paying a high, though only just compliment to the author to say that the matter of the book is fully equal to its appearance, for it is evidently the work of a scholar who has been at pains to acquire all possible information on his subject. In 1888 Mr. Pollard contributed an article on title-pages to the *Century Guild Hobby Horse*; and in 1889 two others to the *Universal Review*. These form the groundwork of the present book, though more than half the letterpress and most of the illustrations are new.

Before we come to consider the book itself we must express our admiration for the frontispiece, a facsimile of the first page of the *Mazarin Bible*. By means of photography and hand colouring an absolute reproduction has been made, which far surpasses any we have hitherto seen. The author begins his book with an attack on John Bagford, whose name he holds up to execration, though he doubtless used his materials. The quondam book-maker became, we should imagine, too shrewd a bookseller to mutilate perfect books, though he was not above "conveying" little typographical curiosities from public libraries, many of which he sent to his friend Hearne at the "Boodlin." But whatever we may think of Bagford's character, we cannot be too thankful for his collections, which contain leaves of many books that have otherwise entirely disappeared.

In the earliest printed books and in manuscripts any information on the workmanship of the book was written at the end in what is called the colophon, and Mr. Pollard has reprinted several of the most interesting of the early examples. In England, though our first printers were foreigners, we rarely find the metrical colophon, common as it was abroad. Caxton and Wynkyn de Worde show examples, but by far the fullest is that reprinted from the *'Epistles of Phalaris'* (Oxford, 1485). Mr. Pollard has hardly behaved fairly to our one good native specimen, for besides vigorously emending he has omitted the last four lines.

It was not till 1470 that a title-page was introduced. Its obvious utility makes us wonder that it had not been invented earlier; but before that time it had hardly been wanted. When books were few—so few that thirty different works formed a good stock for a travelling bookseller—there was no need of haste in turning over the supply. The private possessor knew all his books from cover to cover. In public collections and in monastic libraries the books had their titles written upon their covers. It was only with growing competition that such novelties as titles and numbers to pages were introduced, and, curiously enough, they would appear to have been introduced by the same man.

In England we do not find title-pages till shortly before 1490, when W. de Machlinia issued one to his little book on the Pestilence. Caxton never used them; but W. de Worde employed them in nearly all his books. At the beginning of the

next century are found the most interesting, if not the most artistic titles. Popular demand then required a large woodcut on the front page, whatever was the subject of the book. Even school-books were adorned with representations of masters and scholars, the most striking object in the cut being a formidably large birch. The nature of most of the religious books required a frontispiece containing devils. The little books of poetry and romances which issued from the press by hundreds contain the best specimens of this kind of art, and of the title-page of one, 'The History of Robert the Devil,' Mr. Pollard supplies a facsimile.

Looking at these title-pages from the artistic side alone, England makes but a poor show against France and Italy. Nothing could possibly be finer than those of the Parisian books in the early part of the sixteenth century. French printers understood perfectly the relative fitness of various sizes of type, and the artistic value of printing in red. Besides this, their devices, which in most cases formed part of the title-page, were at once beautifully designed and beautifully engraved. The outcome of their taste and skill was the production of title-pages which have never since been equalled. After this time the decadence began. As the author says:—

"From 1550 onwards we find beauty in nooks and corners. Here and there over some special book an artist will have laboured, and not in vain; but save for such stray miracles, as decade succeeds decade, good work becomes rarer and rarer, and at last we learn to look only for carelessness, ill-taste, and caricature, and of these are seldom disappointed."

During the next two hundred years, at any rate in England, the printers became dreadfully utilitarian and unromantic. They had probably a good many other things to think of than the merely ornamental side of the book. Then, too, readers had changed. The Reformation shook men's minds and spread a desire for knowledge, and readers no longer needed to be beguiled into buying a book by an interesting frontispiece. If any ornament was used on the title it was made from the combination of small typographic blocks, a meagre style of adornment which should leave room for the exuberant verbosity which titles at this period began to assume. There were exceptions to this rule, as the facsimile of the title-page of Sidney's 'Arcadia' proves, but its beauty is probably owing more to the author's interest in his book than to the printer's taste.

By the time of the Commonwealth the lowest level was reached, and for some while matters remained stationary. The first upward move was made when the printers began to discard the theory that a title should contain the greatest amount of information about the book which could possibly be compressed into the limits of one page. Superfluous information was gradually omitted, till we arrive at a perfectly plain title-page, like that to the first edition of 'The Vicar of Wakefield,' of which there is a facsimile. These title-pages have no artistic merit, and the author, who evidently does not like them, says that they are insignificant and that they strangle. Nevertheless, they have the

beauty of fitness and a graceful simplicity, which is lost the moment there is any striving for effect.

On modern title-pages Mr. Pollard says little, not because there is little to say, but because it would be inviolable to say it. He gives, in place of criticism, some useful hints on practical points, which have, at any rate, the merit of being sensible.

The whole book is certainly pleasant reading, and the more the reader knows of the subject the more he will appreciate it, and regret that we are to have no more on the same subject from the same pen. It seems hard that the author, who gave us his first words three years ago only, should now close a subject in which much may still be discovered. But perhaps we may surmise that his title was chosen rather on account of the adaptability of a very large and ornamental L than from any inherent fitness.

*Celtic Fairy Tales.* Selected and edited by Joseph Jacobs, editor of *Folk-lore*. Illustrated by John D. Batten. (Nutt.)  
*Tales and Legends.* By W. Carew Hazlitt. (Sonnenschein & Co.)

Mr. JACOBS tells us in the preface that his chief difficulty has been that of selecting where there is so much ready to hand. His collection consists of twenty-six stories, representing Ireland, Scotland, Wales, and Cornwall, but chiefly Ireland and Scotland. In fact, the Brythons have here only five stories—four from Wales ('The Shepherd of Myddvai,' 'The Wooing of Olwen,' 'The Brewery of Eggshells,' and 'Beth Gellert') and one from Cornwall, 'The Tale of Ivan.' Mr. Jacobs, however, explains that it is not his fault that Little Wales is not better represented, and hopes that the Eisteddfod may do something for Welsh folk-lore by offering prizes for collecting folk-tales in the Principality. This has been done to some extent, but with no great results as yet, at least so far as the public is concerned. Thus the Eisteddfod held in London a few years ago awarded a prize to the Rev. Elias Owen for work done in this field; but what has become of it? We are not aware that it has ever been published. Then as to complete stories of any length, we feel pretty certain that there are none such to be found in Wales at the present day, and this is our idea also as to the time, not long ago, when that peculiar collector of folk-lore, Wirt Sikes, flourished.

Mr. Jacobs gives his readers clearly to understand where he has found his tales and how he has dealt with them, modifying or excising the original translations from Celtic here and there, where he found them over-literal. For his avowed object is not to appeal to English folk-loreists and scholars, but to interest and please a more youthful class of readers, and we certainly think that he has been eminently successful. Mr. Batten has also done his part admirably, and both he and Mr. Jacobs leave one under the impression that they have not themselves escaped the fascination whereby "the captive Celt has enslaved his captor in the realm of imagination." The present volume accordingly attempts to begin the pleasant captivity from the earliest years, and it may be trusted to act in some

measure as an antidote to the ruthless unreason of the budding Golthors of our day.

By no means the least interesting portion of the volume is that consisting of the thirty pages of notes to the stories. These, it is needless to say, are not quite exhaustive, but it would be inviolable to suggest here a variety of small additions which occur to us as of interest to the specialist. All the notes are decidedly instructive reading, and some (such as that in which the origin of the Beth Gelert story of Llewelyn and his greyhound is traced) break new ground. Others illustrate accidentally the position of Mr. Jacobs in the folk-lore world; for our readers are doubtless aware that folk-loreists are divided in opinion on the question of parallel developments as against borrowing. We may cite the following passage as both explaining what we mean and dealing with a curious feature of folk-tales; it occurs in Mr. Jacobs's notes on the story of 'Hudden and Dudden,' p. 248:—

"It is indeed curious to find, as M. Cosquin points out, a cunning fellow tied in a sack getting out by crying, 'I won't marry the princess,' in countries so far apart as Ireland, Sicily...Afghanistan...and Jamaica...It is indeed impossible to think these are disconnected, and for drolls of this kind a good case has been made out for the borrowing hypotheses by M. Cosquin and Mr. Clouston. Who borrowed from whom is another and more difficult question which has to be judged on its merits in each individual case."

Probably in this instance all would agree that there has been borrowing by some body; but in some cases the other theory, namely, that of parallel developments in a similarity of circumstances, is held by some students of folk-lore; and to these Mr. Jacobs at the recent International Folk-lore Congress gave the name of "casualists." What is to be the name of the other party—that to which he himself belongs? Probably some such name as "migrationists" would do as well as any other; but the difference between the two schools is only one of degree, the migrationists being, as they themselves think, more sensitive to the numerical argument from a calculation of the chances against independent developments in each particular instance.

Before we turn to Mr. Hazlitt's book we may be permitted to express our regret that leisure was not found to revise the printer's errors more carefully, for if words which are not English are introduced into an English book pains should be taken to have them spelt in some way recognized in the languages to which they belong: if you must needs speak of "the Cymru," you should know that it means "the Wales," and that you have to write "the Cymry" if you wish to allude in that way to "the Welsh" people. We have seen more than one way of spelling the Gaelic word for antiquary or story-teller, but we have never before seen it made into *sheenachie*. Similarly 'Archæologia Britannia' and similar slips in the notes look strange, and ought to disappear in future editions, of which there will, we doubt not, be many, as the volume cannot fail to become popular and deservedly so.

It is difficult to know for what class of readers Mr. Hazlitt's book is designed. Not, surely, for students of folk-lore, for in the

preamble to 'Robin Hood,' on his 242nd page, Mr. Hazlitt says that "in dealing with this ancient and favourite tradition the editor has for the first time made use of such material only as appeared to him authentic," so exactly half the book is valueless for scientific purposes, unless, as we gather from other parts of it, Mr. Hazlitt's command of English is not always so complete as to enable him to say what he means. Students of folk-lore, too, require much more precise information than is here afforded, and will naturally prefer to go to the fountain head for these interesting, but well-known old stories. Neither can the book be intended for "young persons" or children, for various incidents are related with "the masculine frankness of the old time"; nor yet for lovers of ballad poetry, for none such, when reading a selection of ballads from the 'Reliques' which have been "digested into prose"—whatever that may mean—would admit that "the probability is that many of the ancient tales here found present themselves for the first time in an intelligible form," or that the handling of, say, for instance, 'The Nut-browne Maid,' is "faithful and judicious," and has "made it capable of yielding to the lover of the ballad and folktale a store at once of entertainment and instruction." What possible instruction is to be obtained from a translation which changes

O lord, what is thy worldys blysse  
That changeth as the mone?

My somer's day in lusty May  
Is derked beore the none.

I here you saye, farewell: Nay, nay,  
We depane not so sone—

into such prosaic prose as

"O Lord! what availeth the happiness of the world? The glory of a summer's day is quenched before noon. I hear thee say farewell. Nay, nay, we are not so soon to depart?"

If the "Until death us depart" of the Marriage Service had not been altered into "Until death us do part," almost every one would have known that to depart means to part. If Mr. Hazlitt knew it he should have completed the work of modernization by saying "part" here. To our mind, however, such treatment of our old ballads is both barbarous and unnecessary. Never yet have we seen the child of fair intelligence who could not, after taking thought, read and get pleasure out of 'Chevy Chace,' 'Adam Bel,' the 'Battle of Otterburn,' and many others which have had both poetry and point taken out of them by Mr. Hazlitt. For a bit of fine confused writing, showing a great deal of appreciation of, and contempt for, these ballads and legends, we commend our readers to the preface. It is written in the manner of a schoolboy who thinks that a good style can be acquired by the reduplication of nouns, verbs, and adjectives.

*Tess of the D'Urbervilles: a Pure Woman Faithfully Presented.* By Thomas Hardy. (Osgood, McIlvaine & Co.)

PROF. HUXLEY once compared life to a game of chess played by man against an enemy, invisible, relentless, wresting every error and every accident to his own advantage. Some such idea must have influenced Mr.

Hardy in his narrative of the fortunes of Tess Durbeyfield. The accident of birth and the untowardness of circumstances conspire to lay her once and again at the mercy of a scamp, whilst her own struggles and inclinations are always towards honourable conduct. "As Tess's own people down in these retreats are never tired of saying among each other in their fatalistic way: 'It was to be.' There lay the pity of it." In dealing with "this sorry scheme of things entire" Mr. Hardy has written a novel that is not only good, but great. Tess herself stands, a credible, sympathetic creature, in the very forefront of his women. Angel Clare, the hero, is a thought too perfect; his errors are readily condoned by himself, and the author, in accordance with his plan, does not stop to insist upon them overmuch, so that sometimes one is driven to ask whether the touch of satire suggested by the name has not prompted Mr. Hardy's representation of the character. Alec D'Urberville, "lover and sensualist," is the most boldly designed of villains, the very embodiment of a reckless, passionate "child of the devil." And those who have complained of his swift conversion from virtue to vice convict themselves of ignorance in the psychology of the sensual man. "Sir John" D'Urbeyfield stands beside Joseph Poorgrass; his wife and the milkmaids, the dairyman and Angel Clare's pious Calvinist father, are drawn with exceeding skill. Like the scenes of pleasant rural comedy, and like the pathetic incidents abounding in the book, each of them falls naturally into the picture, each by his very existence throws into relief the figure of this imperfect woman, nobly planned, who, like the *geisha* of the Japanese legend, has sinned in the body, but ever her heart was pure.

At its commencement the work seems unlikely to touch any high issues. Tess's father, plain Jack Durbeyfield, the haggler of Marlot, is on his way home when he is met by Parson Tringham, the antiquary, who salutes him as "Sir John." The salutation, made in a moment of whim, is the primary cause of all the heroine's misfortunes—for Mr. Hardy here proceeds after the manner of all the great dramatists—but it also results in a scene of humour written in his best manner:

"Don't you really know," says the parson, "that you are the direct lineal representative of the ancient and knightly family of the D'Urbervilles, who derive their descent from Sir Pagan D'Urberville, that renowned knight who came from Normandy with William the Conqueror?".....

"Never heard it before.".....

"There have been generations of Sir Johns among you, and if knighthood were hereditary, like a baronetcy, as it practically was in old times, when men were knighted from father to son, you would be Sir John now."

"You don't say so!" murmured Durbeyfield.

"In short," concluded the Parson, decisively smacking his leg with his switch, "there's hardly such another family in England."

"Daze my eyes, and isn't there?" said Durbeyfield. "And here I've been knocking about, year after year, from pillar to post, as if I was no more than the commonest feller in the parish.....And how long hev this news about me been knowed, Pa'son Tringham?"

The clergyman explained that, as far as he was aware, it had quite died out of knowledge.....

"And where do we raise our smoke, now, parson, if I may make so bold; I mean where do we D'Urbervilles live?"

"You don't live anywhere. You are extinct—as a county family.".....

"Then where do we lie?"

"At Kingsbere—sub-Greenhill: rows and rows of you in your vaults, with your effigies under Purbeck marble canopies.".....

"And shall we ever come into our own again?"

"Ah—that I can't tell."

"And what had I better do about it, sir?" asked Durbeyfield, after a pause.

"Oh, nothing, nothing; except chasten yourself with the thought of 'how are the mighty fallen.'" It is a fact of some interest to the local historian and genealogist, nothing more. There are several families among the cottagers of this county of almost equal lustre. Good night."

"In a few minutes a youth appeared in the distance.....

"Boy, take up that basket! I want 'ee to go an errand for me."

"The lath-like stripling frowned. 'Who be you, then, John Durbeyfield, to order me about and call me "boy"?' You know my name as well as I do yours."

"Do you, do you? That's the secret—that's the secret! Now obey my orders, and take the message I'm going to charge 'ee wi'.... Well, Fred, I don't mind telling you that the secret is that I'm one of a noble race—it has just been discovered by me this afternoon, P.M.' And as he made the announcement, Durbeyfield, declining from his sitting posture, luxuriously stretched himself out upon the bank among the daisies.....

"Sir John D'Urberville—that's who I am," continued the prostrate man....."Dost know of such a place, lad, as Kingsbere-sub-Greenhill?".....

"Never you mind the place, boy, that's not the question before us. Under the church of that parish lie my ancestors—hundreds of 'em—in coats of mail and in jewels, in great lead coffins, weighing tons and tons. There's not a man in the county of South-Wessex that's got grander and nobler skellingtons in his family than I.....Now take up that basket, and go on to Marlot, and when you come to The Pure Drop Inn, tell 'em to send a horse and carriage to me immediately, to carry me home. And in the bottom of the carriage they be to put a noggin o' rum in a small bottle, and chalk it up to my account. And when you've done that go on to my house with the basket, and tell my wife to put away that washing, because she needn't finish it."

On his way home Durbeyfield meets the girls of the village, Tess amongst them, at their "club-walking" festival. Shortly afterwards, whilst the girls are dancing alone in a meadow, Angel Clare, who is on a walking tour, joins them:

"This is a thousand pities," he said gallantly, to two or three of the girls nearest him, as soon as there was a pause in the dance. "Where are your partners, my dears?"

"They've not left off work yet," answered one of the boldest. "They'll be here by-and-by. Till then will you be one, sir?"

"Certainly. But what's one among so many?"

"Better than none. 'Tis melancholy work facing and footing it to one of your own sort, and no clasping and colling at all. Now, pick and choose."

"Ssh—don't be so for'ard!" said a shyer girl.....

"As he fell out of the dance his eyes lighted on Tess Durbeyfield, whose own large orbs wore, to tell the truth, the faintest aspect of reproach that he had not chosen her. He, too, was sorry then that, owing to her backwardness, he had

not observed her; and, with that in his mind, he left the pasture."

Upon these two pegs the story hangs. Jack Durbeyfield's determination to obtain recognition from the younger branch of the family involves Tess in ruin. After she has weathered the storm, and buried the offspring of mischance—the scene of the baptism, where Tess, urged to desperation by her inability to get her infant regularly christened, rouses her little brothers and sisters and names it "Sorrow," is one of the most impressive "moments" in recent fiction—she goes forth to commence life anew. Once more she meets Angel Clare; and ere long "they were converging, under an irresistible law, as surely as two streams in one vale." Although Tess acts as one rightly and consciously under the famous Celtic curse, "I name thee a destiny that thy side touch not a husband," necessity controls the battle of two contrary inclinations, and she is forced into wedlock, without being able to declare the one thing that shamed and sullied her fair life. To the reader it seems as if a certain moral insensibility prevented Clare from acting promptly as a gentleman should; and the well-meant cruelty with which he visits her, driving her out once more to be the sport of every evil wind, appears like fatuity. Here is the one fault of construction in the novel. Mr. Hardy does not make it sufficiently clear that Angel Clare did not know so much as he and we know; nor has he sufficiently explained to the reader why Tess submitted completely to D'Urberville instead of revolting from him after his act of treachery. So many women would have chosen (or rather flung themselves upon) the one, that it is wonderful that Tess should take the other course. Yet the strength of her affectionate loyalty, joined to a certain stubborn dignity (a relic of her noble descent), retains our respect. It is impossible not to feel for her as we feel for the most lovable of Mr. Meredith's women.

But was it needful that Mr. Hardy should challenge criticism upon what is after all a side issue? His business was rather to fashion (as he has done) a being of flesh and blood than to propose the suffering woman's view of a controversy which only the dabbler in sexual ethics can enjoy. Why should a novelist embroil himself in moral technicalities? As it is, one half suspects Mr. Hardy of a desire to argue out the justice of the comparative punishments meted to man and to woman for sexual aberrations. To have fashioned a faultless piece of art built upon the great tragic model were surely sufficient. And, as a matter of fact, the "argumentation" is confined to the preface and sub-title, which are, to our thinking, needless and a diversion from the main interest, which lies not in Tess, the sinner or sinned against, but in Tess the woman. Mr. Hardy's style is here, as always, suave and supple, although his use of scientific and ecclesiastical terminology grows excessive. Nor is it quite befitting that a novelist should sneer at a character with the word "antinomianism," and employ "determinism" for his own purposes a page or two later. And a writer who aims so evidently at impartiality had been well advised in restraining a slight animosity

(subtly expressed though it be) against certain conventions which some people even yet respect. However, all things taken into account, 'Tess of the D'Urbervilles' is well in front of Mr. Hardy's previous work, and is destined, there can be no doubt, to rank high amongst the achievements of Victorian novelists.

#### ANTIQUARIAN PUBLICATIONS.

*Year-Book 15 Edward III.* By L. O. Pike. (Stationery Office.)—The bulk of Mr. Pike's preface to this volume consists of an inquiry as to the meaning of "merchet," a term which occurs in one of the cases of this year. Whether so elaborate a discussion as this of a particular term be legitimate in a year-book or not, there can be no question that the payment so styled was as ancient as it is perplexing, and that if its origin could be really determined, it might give us valuable information. The ancient error that this payment represented a commutation of the *ius primæ noctis* is, of course, dismissed by Mr. Pike, though he seems not to be acquainted with a monograph on the subject issued by the inevitable learned German. The Latin equivalent of "merchet" was clearly *redemptio sanguinis*, and it is shown by the examples here carefully collected that, though exacted more especially on marriage of a daughter or sister, this due was also payable in the case of sons. We can only briefly allude to Mr. Pike's novel suggestion, which is but tentatively advanced, that the payment originated in a fine for marriage outside (literally or figuratively) the lord's *dominium*, and therefore beyond its border ("mearc"). We do not think that this far-fetched explanation has much chance of acceptance. It seems to us not impossible that such a payment may be allied in origin to that which was exacted on the sale by villein of his horse or his ox, but the point must remain in doubt. In his brief notice of the other matters illustrated in this volume the editor alludes to the traffic in relics ("duæ phialæ de crystallo plene de reliquiis pretiosissimis"), the curious details of the daily necessities for an esquire and for an almsman, and the early records of Hayling Priory, appealed to in a case in which that house was concerned. From this it may be seen how diverse are the materials of interest that the year-books yield in capable hands.

*Giraldi Cambrensis Opera.* Vol. VIII. By G. F. Warner. (Stationery Office.)—This volume completes the "Rolls" edition of the author's works, on which three editors have been successively employed. It contains but one of his treatises, the 'Liber de Principis Instructione,' of which the only copy known is found in the Cotton MS., Julius, B. xiii. To historical students its contents are, of course, familiar from its publication in 1846 by the Anglia Christiana Society, but they will welcome nevertheless Mr. Warner's careful preface, which extends to over fifty pages. The second and third "Distinctions" of the treatise are the most valuable, because, as the editor well observes,

"fortunately for the interest of his writings, Giraldus had a passion for enforcing precept by example; and there was the further attraction here that, by selecting the most conspicuous figure of his own times, he could at once point his moral most effectively and pay off old scores of his own."

And accordingly his story becomes that of "the rise and fall—and more especially the fall—of Henry II., who is held up throughout for an awful example of the Nemesis attending the neglect of the rules of conduct laid down for a prince in the book preceding." So many writers have been fascinated by the individuality of Giraldus that it is not easy to find anything new to say on so well-worn a theme. Yet we can safely recommend to students Mr. Warner's intelligent and painstaking analysis of his attitude towards Henry II.

and of the value of his narrative. And while we trace his blighted ambition, his petty spite, and his complacent vanity, we cannot but feel drawn to so clever, so original, and so observant a writer. We are anxious to call the attention of historical students to the fact that this volume contains an index not only to its own contents, but also to those of the first four volumes in the series, which have hitherto remained devoid of that indispensable appendage.

WE have received a further instalment of Mr. Hardy's translation of *Chronicles of Jean de Warin* (Eyre & Spottiswoode), which carries on the work from 1422 to 1431. It calls for no special notice, as the publication of the chronicles has been already completed, in the original, for the Rolls Series.

*A Guide to the Principal Classes of Documents preserved in the Public Record Office.* By S. R. Scargill-Bird. (Eyre & Spottiswoode).—The late Mr. Walford Selby, who was in himself, as inquirers knew, the best guide to the public records, asserted in his 'Norfolk Records' that 'Thomas's Handbook' the standard work on the subject, was not "adapted to the requirements of the ordinary searcher." Much has been done of late years to provide the searcher with more practical help, but we venture to doubt whether officials of the Record Office are those best qualified to undertake the task. For, to quote again from Mr. Selby's words,

"the reader soon becomes hopelessly bewildered by the long array of 'classes' duly marshalled under their respective Courts—an essential matter in reality in the scientific arrangement of the records, though utterly unintelligible to others than experts."

It is difficult, we think, for an official long conversant with these classes to put himself in the place of "the ordinary searcher," to whom they are names of mystery. Mr. Scargill-Bird has adopted, for his purpose, a system which does not strike us as particularly successful:—

"An alphabetical arrangement has been chosen as the most simple, as it enables various classes of documents bearing on the same subject to be brought together, irrespective of the courts or offices to which they belong."

It was, we believe, a maxim of the Index Society that no classified index could ever be really satisfactory, and this, we think, is where the book before us fails. Nor does the short "Index of Subjects" at the end afford much assistance. It is but right, however, to add that—given the principle adopted—the work is most carefully done, and a great mass of information contained within the covers of the book. Specially valuable are the lists of Agarde's, Ayliffe's, Le Neve's, and Palmer's indexes (which, for instance, should have been entered on p. 347 under "Indexes," with references to their authors' names). And if the compiler had done nothing else, we should have been grateful to him for making more accessible the contents of the Deputy-Keeper's reports, "which," as he observes, none too strongly,

"by their bulk alone, extending now to some fifty volumes, and the want of a clearly arranged subject index, present a labyrinth of undigested information in which the student may wander to and fro for days without finding the desired clue."

It is much to be hoped that the new policy, embodied in the 'Calendar of Ancient Deeds' may gradually replace the issuing of *membra disjuncta* as appendices to these annual reports. More questionable is that passion for change, or as Mr. Scargill-Bird terms it "a more perfect arrangement," which distinguishes the present régime. We lately handed in a reference from one of Mr. Bird's previous lists as "Nomina Villarum Exchr. L.T.R. No. 430," which it took some time and trouble to identify as now "Tower Miscell. Rolls, Bundle 11, No. 2." There are two sides, of course, to the question; but it does seem to us that the references to records which are stereotyped in our historical and antiquarian

literature should be changed as little and as seldom as possible.

#### THEOLOGICAL BOOKS.

*Books which influenced our Lord and His Apostles: being a Critical Review of Apocalyptic Jewish Literature*, by the Rev. John E. H. Thomson (Edinburgh, T. & T. Clark), is, as the author himself says, a popular abstract of a subject which is treated in a critical and learned method by writers on the life of Christ and on the Jewish people in the time of Christ. Our author, while trying to agree with the critical school, remains, however, undecided as to its result on the book of Daniel. As the French say, "il ménage la chèvre et le chou." A new idea of his is that the Talmudic literature is worthless for information concerning Jewish ideas in the time of Christ. It is not worth while to discuss this point here, since Mr. Thomson writes at second or third hand. He certainly shows no knowledge of the Talmudic books when he says that "the Hagada is an enlargement or extension of some precepts in the Mishna." No better informed is our author in some Biblical matters when he says the Apocalypse followed prophecy. The contrary results from the Bible, where it is said (1 Samuel ix. 9): "For he that is now called a Prophet was beforetime called a Seer." The patriarchs had visions, so had Amos, Isaiah, and other prophets. There is only a difference in the style and the circumstances between earlier and later visions. In general the poetry of the prophecies was turned into a clumsy prose in the later visions or apocalypses. Without doing damage to his book the author might have omitted such theological views as his idea that Ecclesiasticus and the Wisdom of Solomon were written in the Rabbinical dialect. How our author comes to the conclusion that the word יְהוָה (2 Chron. x. 8) is applied to Rehobom's companions when aged more than forty years we cannot make out. The passage distinctly alludes to children who grow up with him, as a kind of irony.

ANOTHER book on nearly the same subject, and issued by the same publishers, is by the Rev. William J. Deane—*Pseudo-epigrapha: an Account of certain Apocryphal Sacred Writings of the Jews and Early Christians*. The volume consists chiefly of a reproduction of certain articles (with additions and corrections) contributed by the author to various religious periodicals during the last few years, the Apocrypha comprised in English Bibles being excluded, says the author, as they have been sufficiently examined of late years, and commentaries upon them are readily available. Mr. Deane treats his subject soberly, and he is acquainted with German views on the Pseudo-epigrapha, but he adds nothing new.

PROF. SCHÜRER'S enlarged German edition of his *History of the Jewish People in the Time of Christ* is now a standard book in Germany, and it was certainly worth while to make it accessible to the theologian and student in English-speaking countries. The able translation by the Rev. J. Macpherson, the Rev. Peter Christie, and Miss S. Taylor, which Messrs. T. & T. Clark have sent us, has been carried out gradually, as the original work has appeared—viz., from 1885 to 1891. There is too much given in the way of bibliography, for it is scarcely credible that the author himself could have read all these works, and certainly none of his readers will be able even to glance at them. Thus the introduction alone, which gives the sources in general, embraces not fewer than 166 pages. We scarcely need mention that the criticism on many of the books and essays must be arbitrary and subjective, since a lifetime would not suffice to examine all of them thoroughly. Next comes the first division, which treats the history of religious destitu-

tion and revival as well as the political history of Palestine from B.C. 175 to A.D. 135, succeeded by a sketch of the history of the Roman province of Syria. This is followed by eight appendices, the chief of which contain the history of the Nabatean kings and a comparison of the Jewish month with the Julian calendar. The second division, which is the most important for the subject of Prof. Schürer's book, treats, in the first volume, of the internal condition of Palestine and of the Jewish people in the time of Jesus Christ. The second volume has for object the history of the sects, of the Messianic hope, and of Judaism in the dispersion; the third and last embraces the literature of this period, viz., the Apocryphal and the Graeco-Jewish. The notes are for every part exhaustive, and the author, as might be expected, has availed himself of the latest works, monographs, and articles concerning his subject. The very elaborate index of ninety pages is an excellent guide to the professor's huge work, at the end of which we find some pages of additions and corrections for the second division, which was completed in 1885 and 1886. Prof. Schürer's book will remain for a long time the student's guide, and will only require in future editions some additional matter in case some discovery should be made, be it of newly found inscriptions or some unknown documents in manuscripts. The work has the great advantage of being free from theological bias.

#### OUR LIBRARY TABLE.

THE "second edition, revised and enlarged," of *The Quantocks and their Associations*, by the late Rev. W. L. Nichols (London, Sampson Low; Bath, Mundy), is a reprint of a privately circulated pamphlet issued some twenty years ago, the outcome of a paper read before a Bath literary society on the memories connected with the brief but fruitful sojourn of Coleridge and Wordsworth in the heart of the Quantocks. To this reissue there have been added slight antiquarian chapters regarding other Quantock parishes, a very poor map of the district, a few photographs and engravings of local buildings and scenery, and a short account of a "Quantock Tragedy." With the exception of two or three of the pictures, the additions are of little interest, and the revision of the first edition of the main work has been unfortunately incomplete. A number of errors as to matters of fact have not been removed, while little advantage has been taken of new sources of information, such as Dorothy Wordsworth's "Journals" and Mrs. Sandford's life of Thomas Poole. Although the author may not have left a revised copy of the pamphlet, the new sources of information not having become available in time, this consideration does not excuse the editor. The errors are many—Coleridge and Wordsworth took up their residence among the Quantocks not "between seventy and eighty years ago," but ninety-five years ago; Coleridge's lines to Wordsworth on hearing the "Prelude" recited were composed not in the Stowey period, but nine years after both had left Somersetshire; poor George Burnett was certainly not a "person of intellectual eminence"; Thomas Wedgwood was not a "generous patron" of Wordsworth as well as of Coleridge; Thelwall never was "engaged in the cultivation of a farm near Nether Stowey"; Wordsworth was not ousted from Alfoxden by an "ignorant agent"; Thomas Poole was not a man of "humble parentage," and to speak of him as self-educated (though true enough in a sense) is to convey an erroneous impression; Poole's companions at "Walford's Gibbet" who asked him to write an account of the "tragedy" were not Wordsworth and Coleridge, but Wordsworth and Southey; if Poole's account had been "intolerably prolix and full of obsolete details," Coleridge would hardly have begged it for the *Friend*, and characterized it (a little extravagantly, perhaps) as stamping the

writer "as a poet of the first class in the pathetic, and in the painting of poetry." That, however, is not a matter of fact, but of appreciation; what is certain is that the summary printed here is incomplete. It is also extremely bald, owing any grace of expression it possesses to the phrases which are borrowed *verbatim* from Poole. Mr. Nichols's little pamphlet, though meagre and inaccurate, was useful and creditable in many ways for 1871, but this reissue has no excuse for existing, the subject having since been much more adequately treated in Mrs. Sandford's "Thomas Poole and his Friends" and in Prof. Knight's life of Wordsworth.

SIR BERNARD BURKE has not been diverted by his labours on the colonial gentry from giving due attention to the *Dictionary of the Peerage and Baronetage* (Harrison & Sons), which has made his name familiar as a household word in America as well as in Great Britain. It has reached its fifty-fourth year of publication, and Sir Bernard must feel gratified that the work which his father began and he has edited so long maintains its position steadily.—*The Year-Book of Commerce*, edited by Mr. K. B. Murray, is one of the most useful handbooks that Messrs. Cassell publish. It contains a great mass of well-arranged statistics preceded by a sensible and intelligible introduction.—Mr. Bourne's *Handy Assurance Directory* contains a full statement of facts valuable to those who know how to profit by them.

MESSRS. MACMILLAN have brought out a new edition of the *Life of Archibald Campbell Tait*, by the Bishop of Rochester and Canon Benham, in two volumes of excellent paper and print, but somewhat unevenly worked. The price is 10s. net. We are curious to learn how this will suit the retail bookseller.—Mr. Findlay has issued a fourth edition of his excellent monograph on *The Working and Management of an English Railway* (Whittaker & Co.).—Mr. Murray has produced a new edition of Dr. Smith's excellent biography *A Modern Apostle: Alexander N. Somerville*.—The third volume of the *Bijou Byron* (Griffith & Farran) contains the "Hints from Horace," "Hebrew Melodies," &c.

RATHER late in the day a large selection of Pettitt's well-known *Diaries*, *Pocket-Books*, and *Calendars*, and of Blackwood's *Diaries* and *Pocket-Books*, have reached us from Messrs. Straker & Sons. These excellent publications are remarkably moderate in price and useful in character.

We have on our table *Principles of Political Economy*, by A. L. Perry, LL.D. (Kegan Paul),—*Principles of Political Economy*, by Father M. Liberatore, translated by E. H. Dering (Art and Book Company),—*Handbook of Psychology*, by J. Baldwin (Macmillan),—*The Microscope and its Lessons*, by J. Crowther (Caudwell),—*Photographic Pastimes*, by H. Schnauss (Iliffe),—*Criticism and Fiction*, by W. D. Howells (Osgood & Co.),—*Beyond Escape*, by the Author of "Within Sound of the Weir" (Railway and General Automatic Library),—*The Prince's Whim*, by K. S. Macquoid (Innes & Co.),—*Jean's Victory*, by the Author of "Starwood Hall" (National Society),—*Treasure Lost and Treasure Found*, by the Rev. R. G. Soans and E. C. Kenyon (Caudwell),—*For King and Home*, by M. H. Debenham (National Society),—*A Ministering Angel* (Glasgow, Bryce),—*The Highland Nurse*, by the Duke of Argyll (Railway and General Automatic Library),—*The Church in Germany*, by S. Baring-Gould (Wells Gardner),—*Short Prayers for Family Worship*, by the Rev. H. Stobart (S.P.C.K.),—*Martin of Tours*, by H. H. Scullard (Heywood),—*Echoes from a Sanctuary*, by the Rev. H. White, edited by Sarah Doudney (Hutchinson),—*Religion and Life*, edited by R. Bartram (British and Foreign Unitarian Association),—*Il Bacco in Toscana*, by G. Imbert (Castello, Lapi),—*Das Hannibalische Truppenverzeichnis bei Livius*, by E. von Stern (Berlin, Calvary),—

*Il Principe*, by Niccolò Machiavelli, edited by L. A. Burd (Oxford, Clarendon Press). — *Petite Histoire de la Littérature Française*, by A. Gazier (Paris, Colin). — *Manuel José Quintana, 1772-1857*, by E. Piñeyro (Paris, Briquet). — *Zenonius Cetiensis de Rebus Physicus Doctrine*, by K. Trost (Berlin, Calvary). — and *Les Artistes Célèbres : Antoine Watteau*, by G. Dargent (Paris, Librairie de 'L'Art'). Among New Editions we have *Uncle Tom's Cabin*, by Mrs. H. B. Stowe (Hogg). — *Ben Hur*, by L. Wallace (Osgood). — *Coomassie and Magdala*, by H. M. Stanley (Sampson Low). — *Tales of Charlton School*, by the Rev. H. C. Adams (Routledge). — *Fundamental Problems*, by Dr. P. Carus (Chicago, the Open Court Publishing Co.). — and *The Printer's Handbook*, by C. T. Jacobi (Chiswick Press).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Blake's (Rev. B.) How to Read the Prophets, Part 1, 4 cl. Collins's (Mrs. H.) Short Daily Prayers, 12mo. 2/8 cl. Church's (R. W.) Village Sermons, cr. 8vo. 6/- cl.; The Oxford Movement, 1833-1845, cheaper ed., cr. 8vo. 5 cl. Follow Me, or the Young Preacher, edited by W. T. McAuslane, 32mo. 2 cl. Jameson's (Rev. G.) A Revised Theology, cr. 8vo. 6 cl. Laing's (F. A.) Simple Bible Lessons for Little Children, 3/6 Rainford's (Rev. M.) The Song of Solomon, cr. 8vo. 4 cl. Thomson's (B. A.) Memorials of Ministry, cr. 8vo. 5 cl. Warren's (Right Hon. R. R.) The Kingdom of Christ and the Church of Ireland, cr. 8vo. 3 cl.

## Law.

Hedderwick's (T. C. H.) The Parliamentary Elections Manual, cr. 8vo. 7/6 cl. Thomas's (E. L.) The Public Health Act, 1891 (London), 10/6

## Poetry and the Drama.

Butler's (A. G.) Harold, a Drama in Four Acts, and other Poems, 8vo. 5/- cl. Hanbury (E. G.) On Nature, and other Verse, cr. 8vo. 5 cl. Sculley's (W. C.) Poems, 12mo. 4/- cl. Tynan's (K.) Ballads and Lyrics, 12mo. 5 cl.

## History and Biography.

Andrews's (W.) Bygone Lincolnshire, Vol. 2, 8vo. 7/6 hf. bd. Lambert's (Rev. J. M.) Two Thousand Years of Gild Life, 18/6 Leycky's (W. E. H.) History of England in Eighteenth Century, Vol. 1, Cabinet Edition, cr. 8vo. 6/- cl. Ross's (F.) Legendary Yorkshire, 8vo. 6/- cl.

## Philology.

Cook's (A. M.) Key to Macmillan's Shorter Latin Course, 4 cl. Toller's (T. N.) Anglo-Saxon Dictionary, based on the MS. Collections of Bosworth, Part 4, Section 1, 4to. 8/6 swd.

## Science.

Eade's (Sir P.) Medical Notes and Essays, Fasciculus 2, 3/6 Keene's (J. B.) Power and Force, Spiritual and Natural, 3/6 Hempel's (Dr. W.) Method of Gas Analysis, translated by L. M. Dennis, cr. 8vo. 7/6 cl. Mill's (H. R.) The Realm of Nature, an Outline of Physiography, cr. 8vo. 5 cl. Russell's (S. A.) Electric Light Cables and the Distribution of Electricity, cr. 8vo. 7/6 cl. Taylor's (J. T.) The Optics of Photography and Photographic Lenses, cr. 8vo. 3/6 cl. Tyndall's (J.) New Fragments, cr. 8vo. 10/6 cl. Whittle's (W.) A Dictionary of Treatment, cr. 8vo. 16/- cl.

## General Literature.

Anstey's (F.) The Talking Horse, and other Tales, cr. 8vo. 6/- Armstrong's (J.) From out the Past, cr. 8vo. 2/- cl. Baasani's (W.) The Bell of St. Paul's, 12mo. 2/- bds. Bristol's (H.) Shadows, how they Came and Went, 2/6 cl. Cornwall's (N. J.) Sprat and the Dwarf, cr. 8vo. 2/- cl. Crawford's (F. M.) Khaled, a Tale of Arabia, cr. 8vo. 6/- cl. Daly's (J. B.) The Dawn of Radicalism, cr. 8vo. 2/- cl. Denz's (N.) The Aftermath, 2 vols. cr. 8vo. 21/- cl. Desart's (Earl of) Helen's Vow, cr. 8vo. 3/6 cl. Griffith's (C.) Corinthian Marazion, 3 vols. cr. 8vo. 31/- cl. Letters to Eminent Hands, to wit, Andrew Lang, Bret Harte, &c., by "I." 12mo. 4/- swd. Lloyd's (S.) Joan Tracy, cr. 8vo. 2/- cl. Lovat's (L.) Seeds and Sheaves, Thoughts for Incurables, 5/- McLennan's (M.) Muckle Jock, and other Stories of Peasant Life in the North, cr. 8vo. 3 6 cl.

Mitford's (B.) The Weird Hollow, cheap ed. 2/- Parsons's (C. R.) Roger Wentwood's Bible, cr. 8vo. 2/- cl. Sizer's (K. T.) Dickon o' Greenwood, or How the Light came to Lady Clare, cr. 8vo. 2/- cl. Smith's (J. C.) The Distribution of the Produce, cr. 8vo. 2/- cl. Stables's (G.) The Girl's Own Book of Health and Beauty, 2/6 Storehouse of General Information, Vol. 2, roy. 8vo. 5/- cl. Tom Brown's School Days, in the Easy Reporting Style of Phonography, 12mo. 2/- swd.

Uncle Piper of Piper's Hill, Popular Edition, cr. 8vo. 3/- cl.

## FOREIGN.

## Theology.

Analecta Hymnica Mediæ Aevi, hrsg. v. G. M. Dreves, Part II, 8m. Calvin Opera, edd. G. Baum, E. Cunitz, E. Reuss, Vol. 45, 12m. Frank (Fr. G. R.) Dogmatical Studies, 2m.

## Law.

Collectio Librorum Juris Antejustini, edd. P. Krueger, T. Monnier, G. Studemund, Vol. 1, 3m. Schulte (J. F. v.) Die Summa Magistri Rufini zum Decretum Gratiani, 20m.

## Fine Art.

Beschreibung der Antiken Skulpturen im Ausschluss der Pergamenischen Fundstücke, 25m. Planat (P.) Habitations Particulières : Series 2, Maisons de Campagne, 125fr

## Drama.

Cloetta (W.) Die Anfänge der Renaissance-Tragödie, 6m.

## History and Biography.

Beaucourt (G. Du Frene de) : Histoire de Charles VII., Vol. 6, 8fr.

Chartularium Universitatis Parisiensis, coll. H. Denifle et E. Chatelain, Vol. 2, Part 1, 30fr.

Chroust (A.) : Tageno, an der Historia Peregrinorum, 5m.

Erdmann (A.) : Die Heimat u. die Namen der Angeln, 3m.

Lot (F.) : Les Derviers Carolingiens, 13fr.

Politische Correspondenz Friedrich's d. Grossen, Vol. 18, Part 2, 10m.

## Philology

Assyriologische Bibliothek, hrsg. v. F. Delitzsch u. P. Haupt, Vol. 8, 40m.

Bethe (E.) : Thebanische Heldenlieder, 4m.

Darmesteter (A.) : Cours de Grammaire Historique de la Langue Française, Part 1, 2fr.

Euting (J.) : Sinaitische Inschriften, 24m.

Faulmann (K.) : Etymologisches Wörterbuch der Deutschen Sprache, Part 1, 1m. 20.

Williams (C. A.) : Die Französischen Ortsnamen Keltischer Abkunft, 2m.

Winckler (H.) : Kelhinschriftliches Textbuch zum Alten Testament, Part 1, 2m.

## Science.

Brefeld (O.) : Untersuchungen aus dem Gesamtgebiete der Mykologie, Part 10, 26m.

Claus (C.) : Die Halocypriden d. Atlantischen Oceans u. Mittelmeers, 50m.

Langlois (Cels.) : L'Artillerie de Campagne, Vol. 1, 9fr.

## General Literature.

Meyer (C. F.) : Angela Borgia, Novelle, 4m.

## SIR JAMES REDHOUSE.

If our band of Turkish scholars is small it has not been without distinction, yet we can afford to lose its most eminent member, Sir James W. Redhouse. He was born in London December 30th, 1811, and was educated at Christ's Hospital. In 1826 he proceeded to Constantinople, where he studied the languages in which afterwards he became proficient. His career was double, political and literary, and in both of them he attained high distinction. He entered the service of the Ottoman Government, and one early occupation of his was the translation of military, naval, and literary works. Being sent over to London in charge of twenty Turkish naval and military officers, he had proposed to publish in 1839 an English, French, and Turkish dictionary, but his design was thwarted by the appearance of Bianchi's 'Dictionary.' On his return to Constantinople he obtained a definite position in the Turkish Foreign Office; he became an intermediary with the British Ambassador, and exerted a great influence; for the Turks reposed full confidence in his integrity and honour, and he often was able to induce them to agree to unpalatable demands of the Great Elchee. During the political troubles and warlike operations Mr. Redhouse was employed in several weighty missions. One of his first works of importance was 'Grammaire Raisonnée de la Langue Ottomane,' which was published at Paris. He afterwards produced a copious 'English-Turkish and Turkish-English Dictionary,' his great achievement. His 'Vade-mecum of Colloquial Turkish,' ingeniously drawn up in a compact form, taught numbers of officers during the Crimean war, and it remains in use down to the present day.

On his return to his own country his merits were most grudgingly rewarded. He was, indeed, made Oriental Interpreter at a salary of 400/- a year, but he was treated as an outsider. He was left with a meagre record in the Statement of Services in the 'Foreign Office List.' On the arrival of the Sultan Abdul Aziz in London in 1867 Mr. Redhouse was not officially employed, nor was he invited to the Foreign Office reception, although it was well known he was on intimate terms with the Sultan and his suite. Indeed, on the arrival of the Vizier, Fuad Pasha, and the other functionaries, the first persons they inquired for were Mr. and Mrs. Redhouse. The latter, an amiable and unpretending woman, was the friend and companion of many ladies of rank at Stamboul, and her influence assisted that of her husband. On

their arrival at Buckingham Palace the greatest reverence and affection were shown to them, and the young men pressed forward to deliver the special messages of their mothers and sisters to Mrs. Redhouse.

From 1884 onwards Redhouse furnished to the Royal Asiatic Society, of which he had been at one time secretary, many contributions on Oriental subjects. Continuing to labor in the field of learning, he found he must leave some of his work unfinished, and he deposited in the Library of the British Museum ten volumes of MSS., the result of sixteen years' work. These were the materials for the great dictionary which he had proposed of Arabic, Persian, Ottoman Turkish, Eastern Turkish, and English.

Redhouse was made a K.C.M.G. very late in 1888, but had many high Turkish and other decorations. Cambridge valued him more highly than the Foreign Office, and he was created honorary Doctor of Letters and honorary member of St. John's College. His first wife was Miss Jane Slade; his widow is Eliza, daughter of the late Sir Patrick Colquhoun.

## GENERAL GORDON'S JOURNALS IN CHINA.

MAY I be allowed to clear up what your critic in his searching criticism justly calls the "mystery" attaching to my book? The facts are simply these. The book is a reproduction of the original journal kept by the late General Gordon during his campaign in China. The manuscript was given to me by his eldest brother, the late Sir Henry Gordon, who was one of his executors, and who desired me to edit and publish it after the manner of the Thakourtho Journals, with the editing of which he had previously entrusted me. Before the necessary arrangement for the publication had been completed, however, Sir Henry suddenly died. My relations with him were so constant, we met so frequently, either at his house or my own, that no letters passed between us on the subject, though I have evidence that he intended the MS. to be published. At his death the surviving executor, hearing, apparently for the first time, that the journals were about to appear, threatened to restrain the publication of the book, and delayed its completion by nearly two years. My intention was to call the work what General Gordon himself called his MS., 'Journal of Events in the Taiping Rebellion'; but I was forced to alter the title-page and to give it the present puzzling and meaningless form. My explanatory preface was suppressed, and even my simple dedication to the memory of the kinsman and friend who gave me the manuscript was excluded.

A. EGMENT HAKE.

## THE ORIENTAL CONGRESSES OF 1892.

63, Elm Park Gardens, S.W., Dec. 29, 1891.

I HAVE received a letter to-day from Madrid, intimating that Señor Cánovas del Castillo, the Prime Minister, has accepted the post of President of the Oriental Congress to be held next year at Madrid, and that Señor F. G. Ayuso, a scholar well known to many in this country, has been appointed secretary, and that the "Reglamento" of the Congress will be issued without delay.

I am also informed that Prof. Max Müller, of Oxford, has resigned the presidency of the Congress proposed to be held in Great Britain.

I have always been of opinion, and expressed it in your columns, that the next Oriental Congress ought to be held in such cities as Madrid, Lisbon, Athens, or Berne, and it is fortunate that Madrid has come forward and accepted the offer, and, I may add, the duty.

I trust that this feeling will be shared by British scholars, and that the Madrid Congress will be accepted as a happy escape from an existing imbroglio, and that the past may be forgotten, and good feeling be restored.

As to whether the Madrid Congress should be called the ninth or the tenth, facts must be acknowledged: a Congress was held in London in 1891, *de facto*, if not *de jure*, as some still think. No one hesitated to call Louis XVIII. by that number, though it will be difficult to find how long Louis XVII. reigned. Nor was the title questioned of Napoleon III., though Napoleon II. never reigned at all.

ROBERT N. CUST.

#### THE WELSH DESCENT OF OLIVER CROMWELL.

7, Clarendon Villas, Oxford, Jan. 1, 1892.

A NUMBER of Welsh manuscripts, which belonged to the Rev. Mr. Richards, of Llan Egwad, at the close of the last century, have just been acquired by Bodley's librarian. In one of these I have found the appended pedigree of Oliver Cromwell in the handwriting of Iago ab Dewi, a well-known copyist of Welsh MSS. Another entry in the same hand is dated 1685.

J. GUENOGRWYN EVANS.

"Oliver L(ord) Protector son to Robert Cromwell Esq. son to Sir Richard Cromwell son to Sir Richard Williams alias Cromwell begotten on a daughter of Walter Cromwell which Sir Richard Cromwell was son to Morgan Williams son to William Morgan of new church in Gwladmorganshire and one of the Privy chamber to Henry the 7<sup>th</sup> son to John son to Morgan son to Howell son to Madog Lord of Cibion [Kibor] son to Alan Lord of Kibion son to Owen Lord of Kibion son to Cadwgan son to Blithyn ap Cynfyn Prince of Powys & Northwales."

#### M. P. A. DE LAGARDE.

THE sudden death of this eminent scholar, which the *Athenæum* announced last week, makes a great gap in many branches of learning. Lagarde, like Ewald, his predecessor in the Semitic Chair at Göttingen, was a most active worker in a variety of subjects and languages. He studied theology, Oriental languages, and philosophy at the universities of Berlin and Halle; became *privatdocens* in the latter university in 1851, and later professor in various gymnasiums, until he succeeded Ewald in 1869. He edited in 1854 the Syriac 'Didascalia Apostolorum,' and followed this up with other Syriac texts collected in the British Museum and at Paris. In 1877 he engaged in Armenian investigations; in 1883 he took in hand Persian studies, in which year he also published 'Aegyptiaca,' relating to Coptic studies. Most of his publications are connected with the Bible, such as the edition of the Aramaic translation (the so-called Targum) of the Prophets according to Codex Reuchlinus, preserved in the library of Carlsruhe; the Hagiographa Chaldaica; the Arabic translation of the Gospels; the Syriac translation of the Apocrypha of the Old Testament; the Coptic translation of the Pentateuch; and a part of the Lucian text of the Septuagint, which he was fortunate enough to reconstruct from MSS. for nearly half of the Old Testament.

Minor articles, mostly on Semitic philology, are to be found in his books entitled 'Symmicta' and 'Mittheilungen,' as well as in contributions to the volumes issued by the University of Göttingen. How far the Lucian text is ready we shall soon know; thanks to his minute method of working there can be no doubt that some one will be able to carry his notes through the press. One of the deceased's last works was the collation of the 'Evangelium Hierosolimitanum,' edited by Count Miniscalchi Erizzo from the unique Vatican MS., but not to the satisfaction of the deceased. Lagarde, like Ewald, meddled with politics, which he expressed in his 'Deutsche Schriften' and other monographs. He belonged to the Prussian Conservative party. In anti-Semitic prejudice Lagarde far exceeded Ewald; and he unfortunately displayed a lack of generosity towards fellow workers who had the misfortune to be of another opinion than himself. Indeed, he did not recognize any one as his equal, far less as his superior. He attacked even those who had been long dead—for instance,

the late Dr. Zunz, who was certainly a superior Rabbinical scholar to Lagarde; strangely enough, he laughs at him for having in a translation of one of Judah Halevi's liturgies the following sentence, "The plowers plowed upon my back," not observing, although a professor of Hebrew, that Judah Halevi was using the words of Psalm cxxix. 3. He was agreeable and jovial in society, but he showed himself bitter and irritable towards most of his fellow workers.

A. NEUBAUER.

#### Literary Gossip.

MRS. MINTO ELLIOT, the author of the well-known 'Diary of an Idle Woman in Italy,' is going to publish through Mr. Murray 'The Diary of an Idle Woman in Constantinople.'

A MOVEMENT is on foot to petition the First Lord of the Treasury for a pension on the Civil List for Mrs. Riddell, author of 'George Geith,' 'The Senior Partner,' 'Too Much Alone,' &c. Mrs. Riddell's novels have been so good as well as popular that it is not very cheering to hear that, though she has written no fewer than twenty-eight works of fiction, her income from literary work has never exceeded 270*l.* a year. Out of this she has supported herself and several near-relations, so that saving has been impossible.

WE hope the American Copyright Act may increase the earnings of novelists of Mrs. Riddell's ability, but Mr. Charles Welsh, of the firm of Messrs. Griffith, Farran & Co., who has just returned from a business trip in the United States, has brought away the impression that the United States is not going to prove such an El Dorado for authors as many of them think. In the days of piracy the works of certain authors sold by tens of thousands, because there were competing editions at ten and fifteen cents each. Now, when the publisher has a monopoly in such an author's book, he will issue it, Mr. Welsh thinks, at two or two and a half dollars; and naturally the circulation will be much more restricted in consequence.

MR. MURRAY is going to issue an edition of the Psalter of 1539 with notes by Prof. Earle. The text will be printed in black letter.

A STORY of Western life, called 'Reffey,' by the late Wolcott Balestier, will appear in the February number of the *Century Magazine*, and will be followed by another, the last written by him before his fatal illness. A biographical sketch of Mr. Balestier by Mr. Gosse is to be published in the *Century Magazine*, and another by Mr. Henry James in the *Cosmopolitan*, which is to appear, we understand, from March onwards, under the editorship of Mr. W. D. Howells.

MR. HALL CAINE has for the first time tried his hand at a short story. It is in four numbers, and bears Rossetti's title, 'The Last Confession.' Messrs. Tillotson, of Bolton, are to publish it immediately in their newspaper syndicate. The chief characters are an English medical specialist and his little son, six years of age; and the central incident (which is sufficiently startling) occurs in a saint's house, a sanctuary, in the holy city of Wazzán. *Sylvia's Journal* is to publish it in London.

MESSRS. A. & C. BLACK have in the press a volume of descriptive essays entitled 'Our Life in the Swiss Highlands,' by Mr. J. Addington Symonds and his daughter, Miss Margaret Symonds.

MR. W. A. COPINGER'S work on 'The First Half-Century of the Latin Bible: being a Bibliographical Account of its Various Editions between 1450 and 1500,' will be published towards the end of the month. A collation of each edition will be given, and information afforded as to where copies are preserved in public or private collections. The work will also contain a chronological list, in a tabular form, of the editions of the Latin Bible produced in the sixteenth century, which exceed four hundred in number. Over fifty facsimiles (unreduced) will be given of the most important editions of the fifteenth century. These will include the Gutenberg and Pfister, the forty-two line and thirty-six line; and many of the most important presses in the infancy of printing will be represented.

ARRANGEMENTS have been made by Mr. Fisher Unwin to publish four new volumes in the "Nations" series, namely, 'The Byzantine Empire,' by Mr. C. W. C. Oman; 'Sicily, Phoenician, Greek, and Roman,' by Prof. Freeman; 'The Tuscan Republics,' by Miss Bella Duffy; and 'Poland,' by Mr. W. R. Morfill.

MR. JOSEPH HATTON, the author of 'By Order of the Czar,' is now passing through the press a volume under the title of 'Cigarette Papers,' which will shortly be published by Messrs. Hutchinson & Co. The papers will cover a wide range, and give Mr. Hatton's reminiscences of Charles Dickens, Charles Reade, Wilkie Collins, Mr. G. A. Sala, Mr. Toole, Mr. Irving, the editors of *Punch*, &c. Other papers will deal with Carlyle and Spurgeon on tobacco, novels present and future, authors, publishers, and the press.

MISS FLORENCE MARRYAT writes:—

"A novel has been lately issued in the 'Ludgate Monthly Series,' entitled 'The Lost Diamonds,' by Florence Marryat and Charles Ogilvie. Will you allow me to state that Mr. Ogilvie appended my name to his book without my knowledge or my sanction; that I wrote one scene in the story at his request; and that this scene has been interpolated and added to, and made into four chapters by Mr. Ogilvie, and published as my work? As his doing this, without any reference to me, affects certain contracts of mine in England, America, and on the Continent, I shall feel much obliged by your making this letter public."

THE fourth and last course of Prof. Max Müller's Gifford Lectures at Glasgow is advertised to begin on Tuesday, the subject being 'Psychological Religion.'

WE are sorry to have to record the death of our old and distinguished contributor M. É. de Laveleye, the most eminent man of letters in Belgium—one whose calm judgment, unwearied industry, and fine taste secured him the admiration of all who had the honour of knowing him.

DR. MILLS's edition of the 'Gâtha Ahuvaiti,' with the Zend, Pahlavi, Sanskrit, and Persian texts (the first three translated), is now in type, and will soon be issued. This, with the commentary (pp. 393-626), makes some 408 pages. Mr. Gladstone wrote in October: "I am sensible of the

extraordinary interest attaching to the Zoroastrian religion, and grateful to those who, like you, give us such aid in understanding it."

It is reported by continental papers that the Dowager Crown Princess Stephanie will shortly make her appearance as an author, and that the Emperor of Austria has given the requisite permission for the publication of her work.

THE Duc d'Aumale has in the press the sixth volume of his history of the 'Princes de Condé.'

DR. VERRALL'S novelties in the criticism of the Greek dramatists do not seem to meet with general approval. Dr. Weeklein has lately been expressing his disapproval of the Cambridge scholar's treatment of the 'Ion,' and now Mr. Nutt announces a diatribe against him by Mr. Headlam, of King's College, Cambridge, called 'On Editing *Æschylus*.'

THE Home Reading Union is forming a "Dante Circle," to be superintended by Mr. A. J. Butler.

The *Times of India* announces the death of Mr. Edward Rehatsek, a distinguished linguist, who lived the life of an anchorite in Bombay. His house was in a most dirty condition; he slept on a bench, using for a pillow a bundle of dirty rags, and subsisted on milk, bread, and plantain, which he bought for himself in the bazaar. He was born in Hungary in 1819, and in 1847 he arrived in Bombay, where he had remained ever since. He was Professor of Mathematics at Wilson's College, and examined for the University in Persian and Arabic. He translated the 'Rauzat-us-Safa' for the Oriental Translation Fund, and published several other works, among them a catalogue of the Mulla Pheroze Library. He contributed numerous articles to the *Calcutta Review* and the *Indian Antiquary*, and read sundry papers before the Bombay branch of the Royal Asiatic Society. Living in the utmost squalor, and holding no intercourse except with natives, he had contrived to accumulate 30,000 rupees.

M. BOURIANT, of the French School at Cairo, has discovered a fragment of the Greek text of the book of Enoch, containing the first thirty-three chapters. It will be published soon in the *Transactions* issued by the Cairo School.

PROF. IGNAZIO GUIDI, of Rome, who has just brought out an important essay with the title of 'Proverbi, Strofe e Favole Abissine,' is preparing a corrected and enlarged edition of D'Abbadie's Amharic dictionary, with the assistance of a native Abyssinian scholar who resides at Rome.

WHAT really implies a revolution in modes of thought is that the Sultan and Caliph, besides allowing printed copies of the Koran, has sent a number of them to the holy land of Arabia and to the island of Kamaran. It is not long ago that no Frank was allowed to touch a written Koran in Constantinople either in a mosque or a Mussulman bookseller's shop. It is reported that a Kufic Koran has been found in a mosque at Constantinople and taken to the Sultan for examination.

ON January 15th will appear the first volume of the first great literary under-

taking in Bulgaria. The 'Bulgarian Almanac' is an encyclopædia on the model of the 'Conversations-Lexikon.' It has been long in preparation, and the publication will extend over some years.

SCIENCE

#### RECENT PUBLICATIONS

RECENT PUBLICATIONS.

*The Colliery Manager's Handbook.* By Caleb Pameley. (Crosby Lockwood & Son.)—At the present day a good deal is expected from a colliery manager. It is by no means sufficient that he should understand the laying-out and practical working of a mine ; he must possess some acquaintance with mechanical and electric engineering, with the chemical and physical principles of ventilation, and with geology and mine-surveying, not to mention a few other departments of applied science. A trustworthy manual for ready reference thus becomes a necessity, especially to the young engineer in the early years of his professional career. Mr. Caleb Pameley, of Pontypridd, has sought to supply such a handbook in the volume now issued—a volume of nearly 600 pages, which deals with the subject in a singularly comprehensive manner. The least satisfactory parts are those relating to scientific principles ; but this is so often the case in works written by practical men that it needs but little comment. Exception may be taken to many of the statements in the geological and chemical sections, and it seems a pity that they were not revised by some scientific authority. As a practical work, however, it is unquestionably valuable. Mr. Pameley seems to have spared no pains in its production, and he has sought to bring his information up to date. The discovery of coal at Dover is discussed, while descriptions are given of such recent improvements in mining as Poetsch's system of sinking shafts in soft beds by artificially freezing the ground. The most improved forms of ventilating fans, electric and other safety-lamps, flameless explosives, rock-drills, and other appliances receive satisfactory treatment. So thoroughly does Mr. Pameley deal with his subject that he introduces a chapter on the management of horses working in collieries, and gives a summary of the report of the Royal Commission on accidents in mines. Numerous examination questions are given, with their solutions, for the guidance of students preparing for colliery managers' certificates ; but we must confess that some of the answers, where scientific principles are involved, decidedly admit of improvement.

*Coal and What we get from It.* By Raphael Meldola, F.R.S. (Society for Promoting Christian Knowledge.)—Coal and coal-products form a never-failing theme of popular interest. Prof. Meldola, having lectured on this subject at the London Institution, has expanded his discourse into a volume of upwards of 200 pages, forming one of the series entitled “The Romance of Science.” And in truth the story of the application of coal-tar products forms a scientific romance of peculiar fascination. To trace the brilliant dyes and fragrant perfumes from the coal-pit to the ball-room has often been attempted in popular lectures; but never, we believe, so satisfactorily and thoroughly as by Prof. Meldola. His intimate acquaintance with the subject, both in its scientific and its practical aspect, would be a sufficient guarantee of the excellence of his work, and a perusal of the volume amply confirms such an opinion. It is true that some parts may be beyond the average reader, who will hardly care to follow such reactions as that of “nitrosodimethylaniline on alpha-naphthol”; but though the author is too honest to shirk any chemical difficulties, he has carefully avoided the use of symbols, and describes the various processes in language as

readable as the nature of the subject allows. Since Perkin's discovery of mauve some five-and-thirty years ago the coal-tar industries have grown to colossal dimensions, and at the present time about three hundred different colouring matters are manufactured from this product. The subject is necessarily complex, and Prof. Meldola is to be congratulated on having produced a popular work on so important a branch of chemical technology.

*Geological Map of Monte Somma and Vesuvius.*  
Constructed by H. J. Johnston - Lavis, M.D.  
With Letterpress Description. (Philip & Son.)—When Dr. Johnston-Lavis settled in Naples, some twelve years ago, his geological tastes naturally led him to study with enthusiasm the famous volcano which was constantly before his eyes. Notwithstanding all that had been written about its structure, there remained much to be done before its geological history could be fully deciphered. Dr. Johnston-Lavis set to work with a will ; he watched the fretful volcano by night and by day, with almost as much assiduity as though it had been a feverish patient ; while he studied every available section that offered an insight into its complex structure, and thus acquired an unparalleled knowledge, not only of its present activities, but of its successive phases in prehistoric times. To various learned societies he contributed papers on the subject, but his great ambition was to make a complete geological survey of Monte Somma and Vesuvius. After many years of labour, and in spite of much local jealousy and even direct opposition, he has accomplished his object, and succeeded in producing the magnificent map now in our hands. It is strange that no detailed map of so familiar a mountain should have been previously accessible to geological students. All they could refer to were merely physical maps on a small scale, embodying attempts, more or less crude, to delineate the course of the historic lava streams. Dr. Johnston-Lavis's map is on a scale of 1 : 10,000, and represents, by various colours, the products of the successive phases in the geological history of the mountain. By means of a novel system of colouring the author shows where lava is exposed and where covered with vegetation, while the extent of the vegetable growth is also approximately indicated. The preparation of the map has occupied Dr. Johnston-Lavis's spare time for about eight years. There can be no question that such a survey ought to have been a national work, and not left to the unaided efforts of a private individual. Financially the map can never pay ; but scientifically it will remain, notwithstanding any future corrections, as a remarkable monument of individual industry and enterprise. The map is accompanied by a short explanatory memoir ; but for a detailed account of the geological history of the mountain the reader should refer to the author's elaborate paper published in the *Quarterly Journal of the Geological Society of London* for 1884. The little memoir issued with the map has been practically reproduced in Dr. Johnston-Lavis's recent work on 'The South Italian Volcanoes.' We believe that the author is at present engaged in the preparation of a large monograph on Vesuvius and Monte Somma.

*Biographical Sketch of David Milne Home, LL.D.* By his Daughter, G. M. H. (Edinburgh, Douglas.)—On the death of Mr. Milne Home an appreciative sketch of his life was laid before the Geological Society of Edinburgh—a society of which for many years he had been president—by Mr. Ralph Richardson. At the last annual meeting of the Geological Society of London, too, Sir A. Geikie in his presidential discourse made reference to the life and work of Mr. Home. But these obituary notices failed to give us full insight into the life and character of the man, and we are, therefore, grateful to his daughter for the interesting biographical

sketch which she has been prompted to publish. The subject of this slight memoir, the son of Admiral Sir David Milne, was born near Edinburgh in 1805. When twenty-seven years of age he married Miss Jean Home, of Paxton, and on succession to the extensive property to which she was heiress he took the additional name of Home. Mr. Milne Home had been trained for the legal profession, and for some years was in active practice as an advocate in Edinburgh. One of his earliest cases was the notorious one of Burke and Hare, in which he had the distasteful task of defending Burke. "The image of that monster, who is my client," wrote the young lawyer in 1828, "is for ever flitting before my thoughts, and poisons every source of ordinary enjoyment. In the dreams of the night I expect my short sleep to be distracted with fearful impressions of the dreadful horrors which are pictured, and which will ever be fixed in my memory." Legal life was practically abandoned when Mr. Milne Home, after the death of his father and of his father-in-law, found himself master of very large estates. Henceforth he lived the life of a country gentleman in Berwickshire, devoting much of his attention to county business and to the agricultural interests of his district. With the Highland and Agricultural Society of Scotland and with the Scottish Meteorological Society he was intimately connected; but his chief scientific tastes lay in the direction of geology. Without making any considerable contribution to our stock of knowledge, he was favourably known by his papers on the geology of Berwickshire and the Midlothian coal-field, and by his observations on the distribution of glacial boulders in Scotland. Possessed of much industry and mental activity, Mr. Milne Home will be remembered as one of those useful men who, by infusing intellectual life into the district in which they live, help to elevate its social character, and thus contribute to the strength of the nation. His example is one which many other country gentlemen might follow, with advantage to themselves and to the State.

#### SIR GEORGE AIRY.

GEORGE BIDDELL AIRY held the high office of Astronomer Royal, as it is usual to call the Director of the Royal Observatory at Greenwich, during a longer term than any of his predecessors, with the single exception of Maskelyne, who had occupied it for about thirty-six years when his illustrious (but not immediate) successor was born, and continued to do so for about ten more, when his death occurred in the year 1811. When Maskelyne was appointed in 1765, he had a competitor in Dr. Bevis, who had done much good work as an amateur for practical astronomy, but was inferior to his rival as a mathematician, and had, moreover, long passed the age beyond which it is not usual to receive important appointments. But when Pond, Maskelyne's immediate successor, found it necessary, owing to the state of his health, to retire in 1835, the expectations of the astronomical world pointed to Airy as the next chief of the national observatory, and his appointment took place, accordingly, on the 1st of October in that year. He was born at Alnwick on the 27th of July, 1801, but received his early education at Hereford and afterwards Colchester. From the latter place he passed in 1819 to Trinity College, Cambridge, where, after a most successful university course, he took his B.A. degree as Senior Wrangler in 1823, became Fellow of his college in 1824, and proceeded to M.A. in 1826, having already contributed papers to the *Transactions* of the Cambridge Philosophical Society. In the last-named year he was elected to the Lucasian Chair of Mathematics, an office which, once held by Newton, had become of late years almost nominal; but its activity and importance were revived by Airy, who in the early

part of his career devoted, like Newton, very special attention to the subject of optics, and took a considerable share in the elucidation of the undulating theory of light, first started by Huygens, but rejected by Newton at a time when the state of science was not sufficiently advanced to admit of a decision between it and the rival theory. The mathematical exposition of the true theory was ably set forth by Airy in his 'Mathematical Tracts,' the first work which he published, and which contains also treatises on the lunar and planetary theories and other subjects in physical astronomy. When the Cambridge Observatory was founded, Woodhouse, then Plumian Professor of Astronomy, was appointed its first director, but died before the establishment could be brought into activity. This, therefore, commenced under Airy, who was nominated his successor in 1828, for which year he published the first volume of the 'Cambridge Observations,' feeling a natural pride in being able to state that these were wholly planned, made, reduced, and passed through the press by himself without any assistance. We cannot, of course, enter here into an account of Airy's subsequent labours at the Cambridge Observatory, which included the planning of several new instruments (particularly of the great Northumberland equatorial, presented to the observatory by the then Duke of Northumberland), and the introduction of many novel methods of observing. But it should be mentioned that in 1832 he drew up for the British Association a most able and interesting historical account of the recent progress of astronomical science. In 1835, as already mentioned, he was transferred from the Cambridge to the Greenwich Observatory, Challis taking his place at the former. The same year Airy was elected President of the Royal Astronomical Society, of which he had been a Fellow since 1828.

Whilst at the Cambridge Observatory Prof. Airy initiated the plan of completely reducing the observations made by him and performing all the calculations necessary to render them immediately available for the purposes of physical astronomy. On his appointment to Greenwich he at once introduced the same system there, and it is so obviously useful that it has been largely adopted in observatories where it has been possible so to do. In fact, so much more easily and satisfactorily can this be effected at the place where, and to a great extent by the same persons by whom, the observations have been recently made, that Airy was quite justified in his assertion, which has become almost a proverb amongst astronomers, that the value of unreduced observations is very small. Not content with carrying out this system to its fullest possible extent, he undertook and performed during the early years of his tenure of office at Greenwich the herculean task (which, of course, necessitated an immense amount of labour in addition to his heavy regular duties) of reducing, with all the accuracy possible, the lunar and planetary observations of his predecessors, commencing with those of Bradley in 1750, when the erection of the new instruments of Bird rendered them of a character which would be useful in modern investigations.

The next great improvement effected by Airy was the introduction of regular magnetical observations, which were carried on, together with the meteorological, in a separate department, established in 1840. To astronomy, however, his principal care was, of course, still devoted. In view of the important fundamental purpose for which the observatory was founded—the discovery of the complete knowledge of the moon's motions, in order to obtain, by comparison of her place with those of the principal stars, the longitude at sea—and the impossibility of obtaining observations of that body on the meridian during that part of her orbital course when she is near conjunction with the sun, Airy had erected in 1847 a new

instrument (commonly called at the observatory the altazimuth) for observing her altitude and azimuth at any time, so that her place could be secured immediately before sunrise for a very old, or after sunset for a very young, moon, when the meridian passage takes place at an hour too near midday to admit of obtaining an observation with a meridian instrument. With the altazimuth a most valuable series of observations has been made in this way; and of late years it has been almost restricted to this purpose. In 1851 the transit instrument and mural circle with which the meridian observations had hitherto been made were superseded by the erection of a new transit circle (or, as it is sometimes called, meridian circle) by which both co-ordinates of the place of a celestial body on the meridian can be simultaneously registered. In consequence of the firmness with which this was mounted between two large piers of masonry, observations of the requisite accuracy could be made with it; and the device for reading the microscopes for the observations of North Polar distance by perforations of one of the piers in inclined directions, so that their eye-ends could all be seen and the micrometers read by a person standing at one spot, greatly facilitated the ease and speed of the operations.

In 1855 Airy still further improved the instrumental equipment of the observatory by having a much larger equatorial erected than any which had previously been used at Greenwich. The object-glass of this instrument is about 12 in. in aperture, and its focal length about 18 ft.; it was erected from Airy's own plans, and solidly mounted in a new dome of the shape of a bandbox, and the clock motion produced by a turbine on the Barker's mill principle, the fall of water being through a depth of 25 ft. Since the introduction of spectrum analysis as an engine of astronomical research this fine instrument has been principally used in that way, a spectroscope of the half-prism kind, devised by Mr. Christie, the present Astronomer Royal (who was Chief Assistant from 1870 to 1881), being fitted to it. Another branch introduced by Airy still more recently was the regular observation of the solar spots by photography, a new and improved photo-heliograph being constructed for the purpose in 1875.

Multifarious and laborious, however, as were the operations of the Royal Observatory, their constant supervision and control by no means exhausted the scientific activity of Sir George Airy (he was made a K.C.B. in 1872). He arranged the whole scheme for the British observations, in different parts of the world, of the transit of Venus in 1874; and the preparations for that in 1882 caused him a considerable amount of work, though the final arrangement and direction of the operations were committed to Mr. Stone, Radcliffe Observer at Oxford, in consequence of Airy's retirement in 1881. Even after the latter event he continued to devote much time to the calculations necessary for a discussion of the equations of the moon's motions which he had commenced in 1875, and which was not published until about the end of 1886 under the title of 'Numerical Lunar Theory.' He was at different times consulted by the Government on various scientific subjects, particularly the disturbance of the compass in iron-built ships, respecting which he made some most elaborate and useful investigations and experiments. After the destruction of the old standards of length and weight by the fire which destroyed the Houses of Parliament in 1834, he was appointed chairman of the committee for the superintendence of the new standards. In 1855 he arranged a series of experiments for determining the density of the earth by observations of pendulum vibrations at the top and bottom of a deep coal mine at Harton Colliery, near South Shields.

A complete account of his works cannot be given here, but the following are the most

important. His 'Mathematical Tracts' appeared in 1826, his 'Gravitation' in 1834, his 'Ipswich Lectures' (the later editions of this book are called 'Popular Astronomy') in 1849, his 'Sound and Atmospheric Vibrations' in 1868, his 'Treatise on Magnetism' in 1870. He was also the author of a large number of papers and articles (several of which appeared in the *Athenæum* either under his name or with the signature A. B. G.) on various literary and historical subjects. One of those in which he took great interest was the places at which Julius Caesar started from Gaul and landed in Britain on the occasions of his invasions of our island.

Honours, of course, fell thickly upon Sir George Airy during the latter part of his great career. He was President of the Royal Society from 1871 to 1873, and received the freedom of the City of London in 1875. He was elected one of the eight Foreign Associates of the Institute of France, and corresponding member of many other foreign scientific academies and institutions. He received the gold medal of the Royal Astronomical Society twice (in 1833 and 1846); the Lalande Medal of the French Institute; the Copley Medal and the Royal Medal of the Royal Society; the Albert Medal, presented by the Prince of Wales; and the medal of the Institute of Civil Engineers for suggestions on the construction of bridges of very wide span.

Sir George Airy resigned his appointment at the Royal Observatory, Greenwich, on the 15th of August, 1881. He had been a widower since 1875, and resided after his retirement with two of his daughters at White House, on Croome's Hill, only a few minutes' walk from the scene of the principal labours of his life. He died on the second day of January, in the ninety-first year of his age.

#### GEOGRAPHICAL NOTES.

We learn with regret of the death of Prof. Erslev, of Copenhagen. Prof. Erslev published a geography of Denmark ('Den Danske Stat,' 1857), a popular physical geography ('Jordkloden og Mennesket,' 1861), and a coloured map of Jutland (1882), besides numerous papers in the *Tidskrift* of the Danish Geographical Society, of which he was secretary.

In the *Journal* of the Manchester Geographical Society will be found an interesting memoir of Mr. J. F. Hutton, the eminent African merchant, who died at Cairo in March last, as also a paper on 'Secret Societies in China,' by Mr. F. H. Balfour, which is very much à propos of recent occurrences. Mr. Balfour suggests a common origin for the society known as Tien Tin or San Ho Hui and Freemasonry, but the curious analogies which he adduces are scarcely sufficient to warrant such a conclusion.

The Comissão de Cartographia of Lisbon has just published a very serviceable sketch-map of the country between the Pungwe and Mutasa's kraal, which, in addition to other interesting information, embodies the surveys made by M. Poulin for the proposed Manica railway. To the same office we are indebted for a new map of San Thomé; an excellent chart of Lobito Bay, on the coast of Angola; and a second edition of the map of Portuguese South Africa, revised in accordance with the treaties concluded in 1891. In the interpretation of these treaties the Portuguese map differs in several respects from English maps supposed to be based upon the same materials. This is more especially the case on the Upper Zambezi, where the British South Africa Company puts forward claims far in excess of what the compiler of the Portuguese map is willing to concede.

*Chambers's New Geographical Readers* (Chambers) are quite abreast of similar works of the kind. The text is generally accurate and attractive, the illustrations well chosen and neatly engraved, and the numerous little sketch-maps answer the purpose for which they are intended.

We suppose that there must be a demand for books of this kind as long as the teaching of geography has to be combined with reading and spelling lessons. We cannot help thinking, at the same time, that if one-half of the 1,200 pages of the seven little volumes before us had been exclusively devoted to geography a far more useful book might have been produced. We wonder sometimes how it is that these numerous "Geographical Readers" find purchasers, for purchasers they must find, or they would not figure in the catalogue of nearly every educational publisher.

The Royal Scottish Geographical Society is going to start a branch in London.

In the series of "University Extension Manuals," which Mr. Murray publishes and Mr. Knight edits, will appear soon, under the title of "The Realm of Nature," a manual of the science which at South Kensington is termed physiography. The author is Mr. H. R. Mill, of the University of Edinburgh.

#### SOCIRITIES.

**GEOLOGICAL.**—Dec. 23.—Mr. W. H. Hudleston, V.P., in the chair.—Rev. W. Robinson, Messrs. A. M. Davies, M. H. H. Habershon, G. F. Hosking, R. Paulin, S. Rogers, W. Sherwood, and H. G. Stokes were elected Fellows.—The following communications were read: 'On Part of the Pelvis of Polacanthus,' by Mr. R. Lydekker, and 'On the Gravels on the South of the Thames from Guildford to Newbury,' and 'On the Bagshot Beds of Bagshot Heath,' by Mr. H. W. Monckton.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—"Complementary and Supplementary Colours," Prof. S. Thompson.
- Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
- Antonianum, 8.—"The Present Meaning of the Argument from Design," Mr. B. Bosanquet.
- Library Association, 8.—"Discussion on the Report of the Committee upon 'Size Notation'; 'An Account of the Chelsea Public Library," Mr. Quinn.
- TUES. Society of Arts, 4j.—"The Laos States of Upper Siem," Mr. E. Satow.
- Society of Biblical Archaeology, 8.—"Anniversary Meeting; 'Remarks introductory to a Translation of the Book of the Dead,'" Mr. P. L. P. Renouf.
- Columbia Institute, 8.—"University Education in Australia," Prof. A. Smart.
- Civil Engineers, 8.—"Ballot for Members; 'Weighing Machines,' Mr. W. Alry.
- Photographic, 8.
- Anthropological Institute, 8.—"Customs among the Natives of East Africa, Their Killings with regard to their Women and Children," Mrs. French-Sheldon.
- WED. Society of Arts, 7.—"Three States of Matter: Solid, Liquid, and Gaseous," Prof. J. M. Thomson (Juvenile Lecture).
- Huguenot, 8.—"Henri, Due de Rohan," Miss F. Layard.
- Fri., Jan. 8.—Annual Meeting; Address by Mr. G. L. Gomme, President Elect.
- THURS. Royal, 4j.
- LONDON INSTITUTION, 6.—"Some Aspects of the Reign of Terror," Mr. C. T. Kraus.
- Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
- Mathematical, 8.—"Some Theorems connected with a System of Coaxial Circles," Mr. H. Lachlan.
- MAXIMA AND MINIMA OF SIMPLE INTEGRALS, a Problem in the Calculus of Variations," Mr. E. Culverwell.
- Electrical Engineers, 8.
- ANTIQUARIES, 8.—"Amaria, a bronze gilt Chimaera," Rev. T. W. Prickett.
- POTTERY FOUND AT NOTTINGHAM," Mr. F. Clements; "Epigraphic Evidence as to the Date of Hadrian's Wall," Mr. F. J. Hawerfield; "Offa's Dyke," Prof. T. McE. Hughes.
- UNITED SERVICE INSTITUTION, 8.—"The Russian Language and Literature," Mr. E. A. Shiel.
- CIVIL ENGINEERS, 7j.—"Testing and Inspecting for Commercial Purposes," Mr. J. R. Sharman.
- NEW SHAKESPEARE, 8.—"Othello" as a Type of Plot," Mr. R. G. Moulton.

#### Science Gossip.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 19th have been awarded as follows: The Wollaston Medal to Baron Ferdinand von Richthofen; the Murchison Medal to Prof. A. H. Green, F.R.S.; and the Lyell Medal to Mr. George H. Morton; the balance of the proceeds of the Wollaston Fund to Mr. O. A. Derby; that of the Murchison Fund to Mr. Beeby Thompson; that of the Lyell Fund to Mr. E. A. Walford and Mr. J. W. Gregory; and a portion of the Barlow-Jameson Fund to Prof. C. Mayer-Eymar.

PROF. JOHN G. MCKENDRICK'S lectures (adapted to a juvenile audience) 'On Life in Motion; or, the Animal Machine,' which he is at present delivering at the Royal Institution, will shortly be published by Messrs. Adam & Charles Black in book form with many illustrations.

THE death is announced, at the age of fifty-six, of Mr. Edmund Johnson, F.S.S. Of late years he had taken an active part as to trade

marks, but previously as to food supply, silk supply, and some exhibitions, on which he had written and published. During the French troubles he represented here the proprietors of the ancient *Moniteur Universel*.

MISS GIFFORD, the author of 'The Marine Botanist,' died at Minehead, after a short illness, on the 26th of last month. She was the only daughter of Major St. John Gifford, who, in her early years, lived in France, in Jersey, and for a time at Falmouth, finally settling at Minehead about forty years ago. Miss Gifford's scientific tastes soon showed themselves, and she indulged them with unweary energy from a very early date. Her 'Marine Botanist,' when it first appeared, was quite *sui generis*, and, had she lived, would probably have been republished in an amended edition. Miss Gifford was in correspondence with botanists all over the world, and her kindly aid was always most gladly given to beginners in the pursuit.

DR. ROBERT BROWN is engaged in the preparation of a work entitled 'The Story of Africa and its Explorers,' which will be published in serial form by Messrs. Cassell. Dr. Brown will have the help of various travellers, who will write descriptions of their journeys and revise sections relating to countries with which they are personally familiar. Part i. will be issued on the 25th inst.

#### FINE ARTS

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—3, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

**THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST ILLUSTRATING FIFTY YEARS OF HER MAJESTY'S REIGN.**—Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

**The Lake Dwellings of Europe.** Being the Rhind Lectures in Archaeology for 1888. By Robert Munro, M.A., M.D. (Cassell & Co.)

In 1882 Dr. Munro published an extremely interesting volume on 'Ancient Scottish Dwellings or Crannogs,' which was favourably reviewed in the *Athenæum* (November 11th, 1882). Since that period more of these lake dwellings in Scotland have been discovered, and it is probable that the number may be increased in the course of a few years. It was in consequence of the discoveries made in the Swiss lakes that Scotch antiquaries had their attention drawn to their own lakes. Ireland had already furnished several examples of lacustrine abodes, and England had likewise added its quota to similar discoveries. If systematic researches were conducted in England, without doubt many additional examples would be found. In 1880 remains of lake habitations were met with in Holderness, Yorks; and there are several localities in the North and West Ridings of the same county which, if carefully explored, would be productive of other instances. We are acquainted with a site of what was once a lake of considerable dimensions as to its length, but of narrow width, which was divided into two parts by a gravel causeway. The northern portion of the lake was drained by a beck which flowed over the southern portion of the lake, and emptied itself into the river Eure. The northern division of the lake must have been of great depth, for the growth of peat was probed a few years ago, and found to be forty-five feet thick.

Trunks of prostrate oaks are lying in the bog. At a depth of a few feet from the surface of the field a portion of a human skeleton was discovered embedded in the peat, consisting of a skull and several cervical vertebrae. How much more of the skeleton existed is not now known. The late Prof. Rolleston examined the skull and pronounced it to have belonged to a man of the bronze period. It is to be regretted that the discovery of the human remains was not made known earlier, as it would probably have led to some important discovery. Between forty and fifty years ago the bed of the beck was deepened, with the view of conveying the water through a culvert under the causeway and the rectory garden. In this operation portions of stags' horns and a brass coin of the Emperor Vespasian were found. The land steward of the estate writes:—"These objects were discovered in the cutting made through the rectory grounds." They were not considered of sufficient interest to be preserved. When the bed of the beck was being lowered a villager saw a pair of stag's antlers, of large size, in the bog, but they were thrown back as possessing no value. He found a frontal tine, twelve inches long, which had been sawn from an antler, and sharpened to form a poignard. So long a time has elapsed since he observed these things that he is unable to mark the precise spot. Early in the month of June last several pits were dug unsuccessfully in the hope of finding the antlers, but at a depth of five feet there was discovered a rib of a deer of large size—too large to have belonged to a red deer, and it is therefore conjectured to have been that of a reindeer. This rib measures twenty-four inches along the line of its curvature, and twenty inches along the chord of the arc. It is proposed to make excavations in the rectory grounds as soon as the weather permits. In the southern division of the lake a stone mortar and the lower stone of a handmill were found some years ago.

In the volume at the head of this article Dr. Munro describes the contents of upwards of one hundred localities in the south of Europe which have been explored, and their relics placed in the local museums. Besides these he describes the contents of a hundred and fifty Irish crannogs, and many Scottish ones, making altogether between five and six hundred.

The lake waters in the south of Europe having become unusually low was very favourable for these explorations. In addition to many plans of dwellings in Europe Dr. Munro has given upwards of ninety plates, more or less descriptive of objects in stone, bronze, bone, and pottery; and although these objects, upwards of two thousand in number, appear to be overcrowded, they are easily distinguishable, having been so well depicted. It is impossible to exaggerate the importance and interest of Dr. Munro's volume, whether the letterpress or the drawings are considered.

*Mesdames nos Aïeules : Dix Siècles d'Élegances.*  
Par A. Robida. (Paris, Librairie Illustrée.)—*'Our Grandmothers' Gowns'* was the homely, familiar title of an English book of this kind. The politer French author metaphorically takes off his hat to his charming ancestresses, and

differentially christens his book '*Mesdames nos Aïeules*.' The fair ghosts of these ladies have no cause to complain of their present chronicler and illustrator, whose respectful admiration abates not a jot in face of such monstrous erections as were the *vertugadin* and the crino-line. "*Les modes d'antan*," as they are called in the pretty '*Ballade des Modes du Temps Jadis*', which prefaces the book, are one as becoming as the other. He is in love with his subject, and contrives to impart an astonishing air of actuality even to those preposterous forms of head-gear the *hennin* and the *escouffion*, so that in his pages they adorn, instead of stultifying, the pretty faces of their wearers. To-day's fashions are yesterday's, and M. Robida affects to discern in the present varieties of costume traces and hints of all modes past and gone. "The pendulum of fashion oscillates, continually in the same area, more or less capriciously," he says. Now and then capriciously indeed, when a pretty and imperious hand gives the needle a violent tweak in one direction or another, and thus imposes her law on the mass of her less daring sisters, as in the case of La Fontanges, whose "*coiffure*," hastily improvised with her own garter, became the rage; the jewelled frontlet of La Belle Ferroniére, and the "*grand panier pompadour*" of Madame de Pompadour. It is a commonplace in the history of fashion that historical events are among its greatest modifiers, but we have it on the authority of M. Robida that it is sometimes the other way, and that the exigencies of the toilette have in one instance at least affected the course of history. We all know of the famous *nécessaire* of Marie Antoinette, and of how its manufacture retarded the flight to Varennes; M. Robida tells us that the fatal error in the tactics of Bouillé's faithful troops, which led to its failure, may be attributed to some innocently misleading information communicated to the latter by Léonard, the queen's *coiffeur*, who, being deemed indispensable, had been sent on in advance.

*Ten Centuries of Toilette.* From the French of A. Robida. By Mrs. Cashel Hoey. (Sampson Low & Co.)—Mrs. Hoey is most successful in her translation of M. Robida's book, which contains some dreadful posers in the names of new colours, such as "*agitated nymph's thigh*," "*newly arrived people*," "*monkey-tailed levite*," "*imbecile sleeves*," &c., to fathom the significance of which it will be necessary to read this very amusing book. M. Robida does not spare his countrywomen in the recital of the enormities of costume perpetrated in the revolution from the Terror, when not only was the hair dressed "*à la Victime*" and "*à la Sacrifiée*," but a blood-red ribbon was, moreover, worn round the neck as an added touch of horror and proof of the reputed levity of the French nature. Mrs. Hoey is to be congratulated on her rendering of '*The Ballad of Yester Year*'.

#### THE ARCHAEOLOGICAL SOCIETIES.

*The Archaeological Journal*, No. 186, contains what is even for this valuable serial an unusual set of interesting essays. The most elaborate, if not the most excellent, is Mr. J. L. Andre's account of Burton Church, Sussex, an edifice which till now had found no competent chronicler. Burton is one of the smallest parishes in England, and the smallness of the church (26 ft. by 14 ft. 6 in.) and its chancel (13 ft. 8 in. by 11 ft. 8 in.) matches the diminutiveness of the parish. Indeed, it appears to rival that at Culbone, Somerset, which has long enjoyed pre-eminence in littleness. Burton Church is mostly Laudian, but the tub-shaped font attests a Norman predecessor in the parish. It has no pulpit, but boasts of a rood-screen and its loft, as well as of certain most curious monuments, among them that of Dame Goring wearing a herald's tabard instead of a mantle, all of which

are well described here. Mr. St. John Hope is characteristically energetic and diligent in his exhaustive account of the Carmelites' house at Hulme, near Alnwick, a paper abounding in curious matter concerning the structure and contents of that building, the elegant Early English ruins of which are well known to antiquaries who have profited by the Duke of Northumberland's recent excavations. A survey made in 1567, and other documents, cast very strong lights upon this edifice, add greatly to the interest it possesses, and, earlier versions of the account being revised for the present text, prove to be of singular value. Mr. Longden has written a good essay on English wrought-iron work from the thirteenth century, a subject deserving to be developed by competent hands like his. In writing of swages, or dies of iron within which hot iron was beaten to the shape of flowers such as appear on beautiful Gothic grilles like that of Queen Eleanor's tomb at Westminster, he has small comfort for those enthusiasts who declare that mechanical aids of this kind were scorned by the medieval art-workman. Practical men know better, and point to the use of swages in the manufacture of the sumptuous fifteenth century brass dishes of Nuremberg, the gadroons and bosses of which were all formed in this way, much as seals are still made, and the malleable alloys beaten into the dies, while the inscriptions were stamped on the surfaces of such dishes, and the smaller ornaments wrought with punches of various devices. Later, the Dutch brass founders cut out the Nurembers with cheaper wares, and cast in moulds their less artistic dishes in the true "*Brummagem*" mode. This was in the seventeenth century. Mr. Longden does not mention the use of swages for the brass-work of old. Mr. J. P. Harrison contributes some acceptable notes on the so-called pre-Norman ornament, i.e., the true Romanesque, which attests the abiding influence of Roman architecture in this island in addition to that known as Anglo-Saxon. This subject has often attracted those familiar with the architecture of Anglo-Saxon illuminations. First of all it interested Thomas Wright, to whose suggestions this paper is due.

*Journal of the Chester Archeological Society.* New Series. Vol. III. For the years 1888-1890. (The Society.)—The Chester Archeological Society, if we may judge by its list of members, is well supported. The volume before us is smaller than we could have wished. Chester is rich in memorials of the past, and has produced from early days to the time of the great civil war men memorable in history. It is a long while from the days of the men who built Deva to Sir George Booth's rising, yet nearly every century has produced men on whom the imagination desires to linger. The Roman remains which have been recently found in the city walls not unnaturally occupy a large amount of space. Two parties have arisen, one maintaining that certain parts of the city walls are Roman, the other that they are Edwardian. No favouritism is here shown; both sides are fairly represented. Prof. Hübler contributes an exhaustive paper on '*The Roman Inscriptions of Deva*,' in which he says, regarding a portion of the wall, that the "question seems to me, I confess, as far as a judgment may be allowed to one who has not yet studied the question on the spot, nearly decided in favour of its Roman origin." On the other hand, Mr. G. W. Shrubsole, a Chester antiquary who has long studied the subject, and who has had means of knowledge which no occasional visitor can have, is of opinion that the wall in question is certainly mediæval. The subject is beset with difficulties. So little undoubtedly Roman work remains in Britain that our means of comparison are limited, and there are reasons why the Roman remains now existing in France and the Rhine lands do not furnish an entirely safe standard. The Rev. G. F. Browne and the Rev.

Wilfrid Dallow have contributed papers on a runic stone found at Wirral. It is the first runic epigraph that has been discovered in Cheshire. There has been more than one interpretation, but the reading is now settled. In the English of to-day it runs, "The people reared a tomb..... pray ye for Athelmund." Mr. Earwaker furnishes a few notes from the registers and account books of St. Michael's, Chester. Among other things he gives a list of the church "implements" made in 1564. It shows that the change from the old order of things to the new did not go on very rapidly in those western parts. The scarlet cope and the green vestment of satin of Bruges were still in the custody of the churchwardens, though whether they were in use or not there is no means of knowing. The same officials had also "a frame that was the sepulchre." This seems to show that the Easter sepulchre at St. Michael's was of wood. This is interesting, as the older antiquaries were in the habit of speaking of these objects as if they were always of stone.

*Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society.* Vol. XI. Part II. (Kendal, Wilson.)—This is a good number, and is conspicuous for the variety of the papers it contains as well as for their excellence. The best of them, to our mind, are those by Mr. G. T. Clark 'On the House of Percy,' and Mr. Fell 'On Home Life in North Lonsdale.' Mr. Clark is never happier than when he is writing about ancient castles and their owners, and although the story of the Percies is a thrice-told tale, Mr. Clark's pen seems to give it the charm of novelty. Many additions can, of course, be made to Mr. Fell's paper. We have a pleasant recollection of the manner in which the subject is treated in the introduction to Mr. Hodgson's volume on Westmorland, which forms a part of the 'Beauties of England and Wales.' He tells us much about the household ways of the people and their customs and habits. We are glad to see that the Cumberland and Westmorland Society has so large a roll of members, and wish it every success.

#### THE ROYAL ACADEMY.—WINTER EXHIBITION.

(First Notice.—The British School.)

ALTHOUGH this is the twenty-third of the winter exhibitions there seems no need to fear that the supply of pictures well worth exhibiting is anything like exhausted. The art wealth of England is more abundant than most people have any idea of, and as yet its limits have not been reached, although it has been so often freely taxed. The Academy has not yet drawn on the bronzes and the enamels; engravings the Academy has only once or twice seriously attempted to exhibit; and there are in this country sculptures enough of modern as well as of antique origin to fill not a few rooms with specimens of the choicest art. If the British Institution, which confined itself to oil pictures, was able to go on year after year opening an exhibition from 1813 till 1867, there is no fear of the Academy being obliged to close its doors for want of works of art.

The strength of the present exhibition lies in the superb specimens of British painting in oil in Galleries I. and III. To these we turn first, and propose to treat them in detail before looking at the Italian or Dutch works, or the English water-colours, of which there is a noble collection. This part of the exhibition opens well with R. Wilson's *Apollo and the Seasons* (No. 1), which is in his best Roman manner, a fine and learned composition, instinct with dignity and informed with poetry of the purest kind. We look across a wide and level lake to serene hills and buildings massed near the shore, while in the foreground, and close to the temple at Tivoli which Wilson loved to paint, four charming damsels of the true classic strain are dancing joyously to the music of the god's lute and the

sound of his voice. The pathos of evening glowing in repose, the soft serenity of dying day and slowly fading glory, were never better suggested. Corot often illustrated the same motive in wonderful mysteries of silvery lustre, while Wilson frequently took what may be called golden views of the decline of a peaceful day, and this picture attests his power of doing so and his success. It is pleasant to be assured, as this picture assures us, that "poor Dick's" early days were supremely happy, while he dwelt, ignorant of what time was preparing for him, in what was to him, as it had been to Elzheimer and Claude, the enchanted land of Italy. *Cader Idris* (7) belongs to a much later date. It is conventional and mannered, and it is not to be compared with No. 1. On the other hand, it is broad and choice in sentiment. Still less worthy of the British Claude is *Snowdon from Nantlle* (40), in which he utterly failed to grasp the charm and dignity of the view (it is the grand view from the further side of the lake), and was no doubt compelled to rely on his memory or a feeble sketch of what had often delighted him in better days.

Who painted the *Decollated Head of the Duke of Monmouth* (3), which Mr. Seymour Haden has been fortunate enough to obtain, it would be hard to say. It is permissible to doubt if it represents the duke, but there cannot be two opinions about its prodigious merit. The beautifully drawn lips and the modelling of the flesh are proofs of that. The pallor of death is rendered in a true and fine manner; the execution is warm and soft, and the technique of the whole is thoroughly homogeneous. If it is not by a Frenchman, the only Englishman who, at the time implied by the title, was capable of painting nearly so well was Thomas Sadler, who worked at this period (see his well-known portrait of Bunyan, which is, however, much inferior to the fine thing before us), and who painted Monmouth in life, and may very well have been employed to paint him in death. But if it be not Monmouth at all, one might name half a dozen later men who were capable of painting this picture.

No. 2, Wilkie's brilliant finished sketch for *The Village Festival* (now in the National Gallery), preserves the spirit of an excellent design, which, apart from some drawbacks that we shall mention presently, is worthy of the best Dutch art, and in a homely theme illustrates the noblest principles. It ought to charm the public at large, and Scotsmen in particular. Yet the criticisms of Hazlitt and Leslie on the larger picture are fully justified by the opereose character and unusual disproportion of this lesser work, the figures being small for so large a view. There is in Wilkie's elaborate diary a full account of the progress of the larger work. It was at first called 'The Alehouse Door,' and in 1811 was a leading feature in the painter's interesting exhibition of his paintings at No. 87, Pall Mall. He wished "to measure himself with Teniers and Ostade," says Cunningham—a phrase that clever amateurs could hardly estimate the full meaning of. Wilkie did not succeed in this ambitious aim of his, yet he toiled at the picture from August, 1809, till late in 1811. The present example was at the Academy in 1812, as 'Sketch of the Village Holiday,' its original title, and that of the picture proper. It belonged to Lord Mulgrave, and, with his pictures, was sold in 1832 for 121l. 16s. Apart from some darkening, it is in capital condition. The larger picture was seized by Wilkie's landlord in Pall Mall for rent due, and out of this incident came the subject of the artist's masterpiece, 'Distrainting for Rent,' which is now at Munich. Liston sat for one of the drinkers in the 'Festival.'

Raeburn is fairly represented by the portrait, lately engraved, of Mrs. Smith of Jordanhill (5), which is softer and warmer than most of his works. It has darkened, and cannot, though it

is fine as art, be called interesting. Not so good is the companion portrait, by the same, of the lady's husband, No. 14. An old-masterlike sketch by Callicott introduces the visitor to that accomplished, but somewhat unsympathetic and mannered artist; it is called *A Country Road* (6), and the subject is a little in Constable's vein. Much more important, yet rather tame, is the *Sea-Piece* (101), by Callicott, which Lord Leconfield has lent. It is pale, as Callicott mostly are. Its sentiment and the movements of the barges in the chalky white water of the Thames estuary are laboured and somewhat trivial; still its brightness, breadth, and homogeneity, as well as the pearliness of the sky, give charms to an unpretending picture.

Gainsborough surpassed himself in the charming and noble, life-size, whole-length *Portrait of Mrs. Portman of Bryanston* (9), a most superb masterpiece. The lady's silvery dress of white silk is a marvel of millinery, all shimmer with lace and ribbons, and, when taken with the carnations and accessories, so admirable in colour and tone that Gainsborough must have painted it in a frenzy of delight. Only the carnations have faded a little; otherwise the picture is perfect. The dress is incomparable in its way, and of itself would make the reputation of any artist. Altogether of the rarest quality, this work, better, perhaps, than even any Reynolds that we know of, might, if need be, fairly and worthily represent in a foreign gallery English art of the last century. It has never been exhibited before, and is worth half a dozen 'Blue Boys.' As he was wont to boast of his success, Gainsborough might well be a little vain of the *Portrait of Col. Bullock* (12), which bears looking into, and improves on examination. Thoroughly sincere and simple, it charms us by the choice treatment of the uniform of pure rich red, pale yellow, and warm white, all of which tints are strong and bright, and, though represented in broad daylight, are ably harmonized with each other and the black hat. The defects of the picture, which displease one at first, are the tameness of the attitude and the weakness of the design. *Mrs. Billington* (15), the beautiful daughter of Weichel the hautboy player, should be compared with Reynolds's portrait of her when younger, dated 1789, as 'St. Cecilia,' which is now in New York. Lady Cranston exhibited this choice Gainsborough as No. 101 at the Academy in 1878. It is a most animated portrait of a charming actress and English lady, to which her finely cut features and ivory and rosy flesh added beauty, such as Gainsborough possessed the secret of painting magically. The refined and serious look, the withered and time-worn features, the faded yet genial eyes of *Mr. James Tomkinson* (24), contrast strongly with the brilliant ardour of the fair singer we have just parted from, and indicate the intensity of Gainsborough's sympathy with Nature in diverse aspects. It is delightfully painted throughout, and, like the majority of the artist's works, is in good preservation and quite harmonious with itself. In 1889 the portraits of Edward and Henry, sons of this old gentleman, were here. *Elizabeth, Duchess of Grafton* (29), lives before us in the most tasteful illustration of her "teacup times" that we know of. Exquisitely simple and vivacious without effort, this portrait of an almost girlish lady, with her thickly powdered hair bound compactly about her face, is distinguished by the softness and luminosity of the carnations, which retain the delicacy of youth, and are as pure as the combination of ivory-like marble, silvery half tones, and the faintest indication of the rose beneath the skin can make them. The picture has not been exhibited till now. The *Portrait of Master Starkie* (34) is not a particularly good instance of Gainsborough's success in painting boys; in which respect he seldom came near Sir Joshua. It has not been exhibited before. The last example of the artist is *Repose* (142), an idyl in the characteristic manner of this ex-

tremely artificial and conventional landscapist, who could never understand why his contemporaries preferred his portraits to his slight and unreal pastorals. The cause of this predilection is obvious enough to those who compare 'Repose' with 'Mrs. Portman' or 'Mrs. Billington.'

Müller's *Eel-Bucks at Goring* (11) was evidently intended to rival Constable as a realistic study of nature, and it is so far successful that many would mistake it for an inferior specimen of Constable's peculiar way of looking at nature. The glowing clouds with silver sides, the rain-washed air, the trees through whose branches the wind is straining, are elements Constable was fond of. The work is somewhat chalky in its half-tints, and by no means innocent of the lamp—for example, the brown shadows of an effect intended for daylight (!), and the sheeny water, which has the surface of silk, and not the brightness of a pure fluid. The immense inferiority of Müller to the great man he tried to rival is manifest in every touch and tint of No. 11, and it is not even up to his own standard in his better days, when his cleverness, and a certain *chic* which was uncommon half a century ago, enabled one who too often was little more than a showy sketcher to secure a place much above his due.

As if by an irony of Fate, the Academy is always rich in Romneys, not one of whose pictures appeared on its walls till 1871, sixty-nine years after his death. The present collection is exceptionally fortunate in its specimens of the moody portrait painter. *Mrs. Davenport* (17), which was here in 1878, charms one with the piquancy of the pretty sitter's *insouciant* air, her graceful pertness, and the general brightness and purity of the work. That it has faded here and there is a rare circumstance among Romneys, which have mostly withstood Time with complete impunity, so simple and unsophisticated was the artist's technique. *William Hayley* (25), another Romney, represents, with curious felicity and veracity, the weak features of the would-be poet and the host of Romney and Blake at Eartham. Although painted with a powerful, firm, and highly accomplished touch, it is not a good example of the artist. It is, we believe, that which belonged to Hayley's friend the "amiable divine," Mr. Thomas Carwardine, of Earl's Colne, and, having been No. 138 at the Grosvenor Gallery in 1888, was sold at Christie's, February 22nd, 1890. It was said to be Romney's present to Carwardine, and, if so, may illustrate the proverb about the mouths of gift horses. *The Countess of Derby* (27) is a life-size, three-quarters-length, seated figure, in, as usual with Romney, white, but, by an exception, wearing a petticoat of white brocaded silk. The type of the design is, in accordance with Romney's taste, quasi-Greek. It possesses great merit and its simplicity is graceful. The eyes, that are "commencing with the skies," perform that perilous function without affectation, and charm us with their sincerity. The draughtsmanship is, of course, admirable, the style massive and pure, the modelling broad and highly accomplished; the carnations—elements which always test a painter—are very fine, true, and fresher than usual with Romney. This portrait belonged to the late Earl Granville, and was here in 1885. Perhaps the poorest of Romney's innumerable *Lady Hamiltons* is No. 30. Far better—indeed, a first-rate Romney—is the *Hon. Charlotte Clive* (36), daughter of the great pro-consul, a portrait which depicts admirably a sumptuous and ardent beauty, her dark brows, abundant chestnut hair, and the strong and searching eyes that mark her as her father's true daughter. Her easy pose suits well the classic grace the painter generally affected for his high-bred beauties of this imposing type. She looks like an unwedded Juno. The robes she wears—sulphur-coloured and pure white—and her blue sash suit this rosy brunette to perfection. The fine portrait is new to

us. In *Mr. and Mrs. Lindow* (132) the Englishness of the lady's face is delightful. It is another novelty. *Mrs. Jordan* (138)—as "Peggy" in Garrick's adaptation of Wycherley called 'The Country Girl,' for which her personation of the hoinen secured a long popularity—is to the life. Unless it has darkened very much (a rare defect in Romneys) we must presume that in attempting to realize the imperfect illumination of the stage of his time Romney departed from his habit of representing pure and rather cool daylight. Painted in 1786, it was engraved by John Ogborne, and, as the property of Baron F. de Rothschild, was here in 1884. Neither *Lady de Clifford* (139) nor *Viscountess Clifden* and *Lady E. Spencer* (141), both Romneys, has been shown till now.

The first Reynolds on our notes is *Mrs. J. Wedgwood* (20), the famous potter's wife—a stern-eyed, close-lipped, handsome woman, whose massive and rather harsh aspect reminds the spectator of a well-known Scottish type of features: a masculine piece, which, as it may have been rather severely cleaned, approaches a Romney in its colour and sharp definitions. Her husband, *Josiah Wedgwood* (21), is "to the life, lifelike," in a red coat and white wig. His portrait is distinguished by its genial and vivacious expression, its comely, fresh, astute features. The pair were painted in May, 1782. In June following Mr. Wedgwood made to Sir Joshua second payments of fifty guineas for each of these pictures. The latter was engraved by W. Flaxman in 1783. Are they the same as Lord Crawford owned, or duplicates of them? *Mrs. Angelo* (33), painted in January, 1759, and February, 1760, is mentioned in Reynolds's account book, "15. 15s. Od. not paid"—that is to say, it was a gift. It was here in 1877. *Viscount Lifford* (100), a whole-length, life-size, seated figure in the Irish Lord Chancellor's robes, is a splendid instance of Sir Joshua's florid time. Rather grandiose than fine, it proves how capable the painter was of making much of an unlovely face and unpromising subject, who looks like a cross-grained old woman. He died in 1790. It was painted in August, 1788, and, with eleven other Reynoldses, was exhibited at the Academy in 1789 as 'Portrait of a Nobleman.' Horace Walpole wrote in his Catalogue that it was "very good." It was at the British Institution in 1833 and at the National Portrait Exhibition in 1867. In November, 1788, Lord Lifford paid a first instalment of a hundred guineas for it to Reynolds, and in June, 1790, a second hundred. Dunkarton made a well-known and fine mezzotint of it in 1790. The splendid painting of the robes and accessories shows how well Reynolds was served by his drapery men, as well as how finely he had trained them, every touch in the work being of his school. *Lady Wallace's Miss Bowles* (102) is not only one of the most charming of Sir Joshua's portraits of children, which is saying all that can be said of such a subject, but one of the most famous. It was engraved by W. Ward, T. Fry, C. Turner, J. Grozer, and, best of all, by Samuel Cousins. The prints are variously known as 'Miss Bowles,' 'Girl with Dog,' 'Love Me, Love my Dog,' and 'Juvenile Amusement.' The picture was begun in 1775, and finished in June, 1776. Sir George Beaumont told Leslie an interesting anecdote of how Reynolds, having undertaken to paint the little one, was asked to dine with her father.

"The little girl was placed beside Sir Joshua at the dessert, when he amused her so much with stories and tricks that she thought him the most charming man in the world. He made her look at something distant from the table and stole her plate; then he pretended to look for it, then contrived it should come back to her without her knowing how. The next day she was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he caught at once and never lost; and the affair turned out very happily [despite the prophecies of those who wanted Mr. Bowles to get Romney and not Reynolds, to paint

his daughter's portrait, and deplored the risk, even then well known, of Sir Joshua's colours fading], for the picture did not fade, and has till now escaped alike the inflections of Time or of the ignorant among cleaners."

The price paid for it to the President was fifty guineas. Lord Hertford gave more than a thousand guineas (1,071.) for it at General Bowles's sale, in 1850. The little sitter became Mrs. Palmer, and this picture, which has not been at the Academy till now, was first exhibited at the British Institution in 1813, again in 1823, at Manchester in 1857, and at Bethnal Green in 1872. The child is delighted and delightful. She hugs her little dog (which is, by the way, one of the best of the dogs Sir Joshua, not always able in that way, ever painted) hard enough to make him uncomfortable. It is amusing to recognize a likeness, which no doubt Reynolds unconsciously imported, between the child and her pretty favourite. The coloration and tonality of the picture were evidently intended for the engraver, but Ward's print did not appear till 1798. The effect in the background here of sunlight shining between the massive boughs of the trees was several times repeated by the artist.

Sir Joshua, in February, 1764, and May, 1765, painted a 'Miss Murray,' and the pleasing picture here called *Miss Murray of Kirkcudbright* (103) is no doubt the work in question. It is a capital example, which has darkened a good deal, and has not, at least under its present name, been exhibited before. Of that unfortunate example of Reynolds's heroic vein, the so-called *Death of Dido* (105), which the Marchioness of Thondom presented to the Prince Regent (we gave its history in 1882, when it appeared here last), we need say no more than that it was first exhibited in Somerset House in 1813, 1823, 1826, 1833, and 1843. It was engraved by J. Grozer. Reynolds was very proud of it, but he could not sell it.

#### Art Gossipy.

MR. LE PAGE RENOUF has retired from the Keepership of the Oriental Antiquities in the British Museum.

The exhibition of Pre-Raphaelite pictures, which has been open during three months at the Birmingham Art Gallery, has just been closed. It has attracted nearly 260,000 visitors from various parts of the country. Several of the most attractive works have been bought for the permanent collection of the gallery.

MR. FREDERICK R. LEYLAND, the well-known Liverpool amateur, whose fine gathering of modern pictures at Woolton Hall, near that city, we described in "The Private Collections of England," No. LXXI., died suddenly on Monday night last in a train on the Underground Railway. Mr. Leyland was one of the most prominent members of the mercantile world of Liverpool. He became connected with the firm of Bibby, Sons & Co., grew rapidly rich, and rose to be the head of the house. One of his two daughters is the wife of Mr. Val. Prinsep, A.R.A. His London house contains not a few masterpieces of modern painting, and some choice specimens of ancient art, especially of the early Italian schools, of which he was a great admirer. These are in addition to the works at Woolton Hall. Mr. Leyland's many and brilliant accomplishments in music and languages, his rare and high appreciation of poetry, and considerable wit, made him a marked personage in every circle he frequented.

THE death of Mr. John Dawson Watson, which occurred on Sunday last at Conway, where he was staying for purposes of study, removes an old member from the ranks of the Society of Painters in Water Colours, and deprives its exhibitions of contributions which

were always more or less original and popular. The publishers of illustrated books have lost in him a copious, facile, and attractive designer and draughtsman, whose numerous cuts to famous books, such as 'Robinson Crusoe,' 'The Pilgrim's Progress,' and various volumes of verse, have long been acceptable. Mr. Watson was a Yorkshireman, born in 1832, who received some technical training in the Manchester School of Design, and completed his studies in the higher technique at the Royal Academy. His first appearance in London was in Trafalgar Square in 1853, when he contributed 'An Artist's Studio,' a drawing which comprised a good deal of firmly painted still life, and was much liked. This was followed by 'Woman's Work,' 'Thinking it Out,' 'Saved,' 'The Stolen Meeting,' 'The Old Clock,' and other examples, mostly in oil colours, of domestic and sentimental *genre*. His productions of this category at that place, and, later, at Burlington House until 1880, amounted to nearly forty in all. In 1865 he became an Associate of the "Old Society," and in 1870 a full member of that body, to whose gallery he sent, among a great number of drawings, 'The Duet,' 'The Cottage Door,' 'A Gentleman of the Road,' 'A Chat by the Way,' 'The Clandestine Marriage,' and 'The Swineherd.' He obtained a medal at Vienna in 1873. Several of his works have been engraved.

THE new term of the Guild and School of Handicraft will begin next Wednesday with an address from Mr. Arthur Berry, secretary of the Cambridge Extension, on 'The University and the Masses.' This will be followed by two courses of lectures.

DR. G. C. WILLIAMSON writes from the Mount, Guildford :—

"As I am preparing a monograph on John Russell, R.A., 1745–1806, for the press, with copious extracts from his shorthand diary, may I beg to be informed by any of your readers of any pictures, either in crayon or oil, that they may know of, whether in their own possession or elsewhere? I am anxious to have a complete list of the artist's works, and shall be most grateful for photographs and particulars of any of his pictures in existence."

THE death, on Friday of last week, is announced of M. Antoine Bailly, who was for some years architect to the Municipality of Paris, and as such engaged in many extremely important and costly works, including the new Hôtel de Ville, in place of that which, in 1871, was burnt by the Communists, the new Tribunal of Commerce, and other buildings. He restored the cathedral at Bourges. The landscape painter M. Achille Oudinot, of Paris, born in 1819, and originally an architect, whose share in endeavouring to preserve in 1871 the treasures of the Louvre deserves the gratitude of civilized men, died the other day in Paris. He exhibited in that city until 1876, after which he went to Boston (U.S.A.), where he established a highly successful atelier. He returned to Paris in 1886.

ON December 23rd died in Rome Cavaliere Francesco Grandi, Director of the Vatican Mosaics, at the age of sixty. His principal works are in the church of the Lucchesi, in the basilica of S. Lorenzo outside the walls, and the new mosaics in the apse of St. John Lateran.

## MUSIC

### THE WEEK.

LYRIC THEATRE.—'The Mountebanks,' a Comic Opera in Two Acts. Written by W. S. Gilbert, and composed by Alfred Cellier.

A MELANCHOLY interest attached to the production of the above-named work on Monday evening. Alfred Cellier was in no sense of the term a great composer, but he wrote with refinement and grace, and his latest score is superior to anything else which we owe to his pen. That, however,

is scarcely surprising, as he doubtless took the utmost pains to prove himself worthy of association with Mr. W. S. Gilbert. The deficiencies in the book of 'The Mountebanks' are not prejudicial to the composer, who has ample opportunities for writing in the most varied and contrasted styles. The principal weakness is the absence of anything resembling a connected plot. Having in 'The Palace of Truth' introduced a charm which compels every one to utter his or her genuine sentiments, Mr. Gilbert now shows us, in a manner, the other side of the picture, by means of a potion which makes those who drink it exactly what they pretend to be. This being accomplished at the end of the first act, the author next proceeds to bring on all his transformed characters with as little order or sequence as in a "variety" entertainment, and towards the close the spectator begins to weary of the never-ending gallery of grotesque portraits. The feeling of monotony may be removed by curtailment, and we would also suggest the excision of a portion of the dialogue in the first act. With these improvements the book will be as amusing as anything Mr. Gilbert has given us in the same line, for it abounds in whimsical conceits and caustic though genial humour. The distinguishing characteristic of the music is the flow of natural, unaffected melody, bright and pathetic by turns. Much of it may, perhaps, be described as commonplace; but sometimes the composer rises to a higher level—as, for example, in the chant of the sham monks in the first act, or the mad heroine's "Willow" song in the second. The part-writing is mostly of the simplest character, and the influence of Sir Arthur Sullivan, which is frequently apparent, does not extend to the orchestration, for the accompaniments are unpretentious, and contain none of those subtle and humorous touches which render Sir Arthur's comic operas so interesting to musicians. Still, if the music of 'The Mountebanks' fails to impress, it can be listened to with unalloyed satisfaction, for it is free from the vulgarity usually associated with French *opéra bouffe*. The performance at the Lyric has scarcely a flaw, and the work must have been prepared with the utmost care. Miss Geraldine Ulmar was evidently not in full possession of her vocal resources, but the other female parts were in all respects well interpreted by Miss Eva Moore, Miss Lucille Saunders, and Miss Aida Jenoure. In spite of her peculiar *nom de théâtre* the last named young lady is English, and received instruction at the Royal Academy of Music. She has a small, but extremely pleasing soprano voice, her appearance is attractive, and she can already act and dance like an experienced artist. With so many qualifications in her favour Miss Jenoure may be regarded as a valuable recruit to the ranks of light opera performers. Mr. J. Robertson sings the leading tenor music pleasantly, Mr. F. Wyatt is vivacious as the captain of a bandit troop, and Mr. H. Monkhouse most diverting as a clown fully convinced of his powers as a tragedian. Smaller parts are efficiently represented by Mr. Lionel Brough, Mr. Furneaux Cook, and Mr. Cecil Birt. The orchestra and chorus are of excellent quality,

and Mr. Ryan's views of Sicily are effective examples of the scene-painter's art.

### RECENT PUBLICATIONS.

*The Art Ballad.* By Albert B. Bach. (Blackwood & Sons.)—The author of this volume merits the thanks of amateurs interested in the history and development of modern song, and particularly for that portion relating to J. C. G. Loewe. This greatly gifted composer has never attained the position in this country which is his due, and Dr. Franz Gehring, in the notice of him in Grove's "Dictionary," makes the astounding statement that his music "has gone by for ever." So far is this from being accurate, that it is only of late, at Mr. and Mrs. Henschel's recitals, that London audiences have had the opportunity of familiarizing themselves with his magnificent ballads. Mr. Bach differentiates between the art-song and the art-ballad, the former, of which Schubert was the greatest exemplar, being mainly lyrical, while in the latter the epic and the dramatic elements are desirable, and in his mastery of these Loewe was incomparable. The contrast between the methods of the two composers is exemplified in their respective settings of 'Der Erlkönig,' and it is well set forth in the analysis of Loewe's version: "This conception seems to me more to the point than that of Schubert, who allows the Erlking to address the boy in tones so caressing and sweet that we scarcely understand how they could have alarmed him. Loewe's voice of the Erlking fascinates, intrudes, forces, and the boy succumbs to the magic spell at once." The biography of Loewe, though sketchy and rather carelessly put together, is readable and instructive, and the analyses of the ballads have a distinct value. Schubert's life being more familiar, the author says less about him; but he gives a few apparently authentic details for the first time, the most interesting of which is the account of the first actual rendering of 'Der Erlkönig' by Randhartinger at the Stadtconvent in Vienna, where as a boy Schubert had been a scholar. If Mr. Bach's book is the means of drawing increased attention to Loewe's genius he will not have written in vain.

*The Renaissance of Music.* By Morton Latham. (Stott.)—This is a book for amateurs rather than for well-read musicians. It contains nothing in the shape of new discoveries, or of statements affording room for thought and discussion; but Mr. Latham discourses pleasantly on Willaert, Palestrina, Monteverde, Lawes, and other pioneers of the renaissance of music which dawned when that of the plastic arts was at its zenith. We may not invariably agree with the author's opinions, but he is generally accurate in his statements of fact, and his style is eminently readable and intelligent.

*Scientific Voice, Artistic Singing, and Effective Speaking,* by Thomas Chater (Bell & Sons), is a somewhat amateurish treatise on the organs of the voice and vocal training. Whether the book is intended for pupils or professors is not quite clear; but the author declares that he has lifted "the veil of mystery that has hitherto surrounded the subject of voice production." A perusal of his essay does not bring to light any justification for this bold assertion.

### Musical Gossip.

THE period of repose from concert-giving is now at an end, but we have little to chronicle at present. The Albert Hall abbreviated version of 'The Messiah' was, as usual, performed on New Year's Day, with Miss Medora Henson, Madame Patey, Mr. Lloyd, and Mr. Watkin Mills as the soloists. The young American soprano commenced uncertainly; but on the whole her singing was com-

mendable, her voice being pleasant in quality and her method refined.

At his first Musical Evening this season, on Tuesday, Mr. Dannreuther played Bach's air and thirty variations in  $\text{G}$ , known as the 'Goldberg Variations.' This extraordinary work, a perfect monument of ingenuity in the treatment of a theme not at first appearance very attractive, is written for a two-manual harpsichord, and this fact, together with its extreme length, sufficiently accounts for its neglect by pianists. A masterly analysis from the pen of Dr. Hubert Parry will be found under the head of 'Variations' in Grove's 'Dictionary,' and we entirely agree with the writer that Bach in this stupendous work sums up the art labours of several generations, and that nothing of equal value in its way was done until Beethoven's powers had reached their highest development. To interpret these variations on a pianoforte involves, of course, frequent crossing of the hands and various other devices for playing all the notes as written, and the task is one of such magnitude that Mr. Dannreuther merits the highest praise for his perfect fulfilment. Even with the omission of many of the repeats, the performance lasted more than three quarters of an hour, and a finer example of technical skill on the key-board is not often heard. The programme likewise contained a Pianoforte Quartet in  $\text{E}$  flat by Dvorák, Op. 87, which was probably new to the majority of the audience. So far as judgment could be formed on a first hearing, it is a worthy example of its composer's genius, the first and third movements being especially characteristic. The rest of the concert does not call for remark.

THE closing days of MM. Ritt and Gailhard's direction of the Paris Opéra were marked by the production of M. Bourgault-Ducoudray's 'Thamara'; but the work does not seem to have obtained more than a *succès d'estime*. The composer is a most earnest musician, but he lacks inspiration, and his gifts find freer scope in the class-room or the lecture hall than at the composer's desk. The book of 'Thamara' is evidently founded on the apocryphal story of Judith and Holofernes, and M. Bourgault-Ducoudray is said to have made very free use of the melodic and harmonic progressions conventionally known as Oriental. The treatment of the orchestra and the writing for the chorus are described in favourable terms.

#### CONCERTS, &c., NEXT WEEK.

**MON.** Mr Grossmith's Recital, 3, St. James's Hall.  
Popular Concert, 8.30 St. James's Hall.  
**TUES.** London Italian Concert, 3, St. James's Hall.  
**WED.** London Symphony Concert, 8.30 St. James's Hall.  
**THURS.** Popular Concert, 3, St. James's Hall.  
**SAT.**

#### DRAMA

#### THE WEEK.

**LYCEUM.**—'The Famous History of the Life of King Henry VIII.' By John Fletcher and Philip Massinger.  
**GARRICK.**—'A Fool's Paradise,' in Three Acts. By Sydney Grundy.

ONE result, scarcely, perhaps, expected by the management, of the revival at the Lyceum of 'King Henry VIII.' will be to convince those familiar with the Elizabethan dramatists and capable of appreciating metrical forms that Shakespeare had practically no hand in the play. His share in it is less than in the 'Two Noble Kinsmen,' and wholly inconsiderable beside his share in 'King Edward III.' For metrical tests rigorously applied we have no great respect. They are to the evidence of the trained ear what phrenology is to physiognomy. There is, however, in this case no need of vindicating an opinion that a generation ago would have been regarded as heresy, and even now is calculated to

shock the stickler for tradition. Until the present generation brought with it the practice of careful analysis and patient investigation, 'King Henry VIII.' had, since its inclusion in the folios, been accepted as Shakespeare's as incontestably as 'Romeo and Juliet' or 'Macbeth.' Now, however, the evidence of fact and that of the trained sense are in accord. Doubt is no longer permissible.

On Tuesday, June 29th, 1613, while the play of 'All is True' was being performed at the Globe Theatre, the house, "by negligent discharging of a peale of ordnance close to the south side thereof, tooke fier, & the wind sodainly disperseth y<sup>e</sup> flame round about, & in a very short space y<sup>e</sup> whole building was quite consumed, & no man hurt; the house being filled with people, to behold the play, viz., of *Henry the 8.*" This statement of Stow is abundantly corroborated from other sources. In the fire thus caused the play—Shakespeare's play probably remained in the minds of his successors and influenced them. Just so far as these memories extended is Shakespeare responsible for this work. Mr. Fleay is bold enough to give the scenes, three in all, which are Shakespeare's, and those which are Massinger's, and to supply the time and conditions of the composition. His conjectures are always worthy of attention, but conjectures they remain, and in these we will not follow him.

The fact that the play is included in the First Folio is no evidence of its being Shakespeare's. Modern criticism has shaken the authority of the First Folio, which, while omitting a play so unmistakably Shakespearean as 'Pericles,' gives the three parts of 'King Henry VI.', in which his share is of the slightest. Much learned and ingenious conjecture has been spent on the task of establishing the share of authorship of Marlowe and other dramatists in these plays. Very far from conclusive are the reasons advanced. It is otherwise with 'King Henry VIII.', which is as obviously Fletcher's in the main as it is not Shakespeare's. Take, for instance, the speech (perhaps the best known in the play) of Wolsey on his defeat:—

Farewell, a long farewell, to all my great ness.  
This is the state of man: to-day he puts | forth  
The tender leaves of hope, to-morrow blos |oms,  
And bears his blushing honours thick upon | him.

In these lines there is absolutely a second caesura between the end of the line and the superfluous syllable. Shakespeare uses at times feminine endings, as in

To be or not to be, that is the question.

Lines, however, such as those we quote are unknown not only to Shakespeare, but to any dramatist whatever except Fletcher, who has a virtual monopoly of them. Open the volume of his works at any play in which he was unassisted by Beaumont. The first passage on which we light in 'A Wife for a Month' is:—

To-morrow I will see you nobly mar | ried.  
Your month take out in all content and plea | sure;  
The first day of the following month you die | for't.

Kneel not! not all your prayers can divert | me.  
Now mark your sentence; mark it, scornful lad | y!  
If, when Valerio's dead, within twelve hours  
(For that's your latest time) you find not out  
Another husband on the same condi | tion  
To marry you again, you die yourself | too.

How many of these final syllables serve no purpose but weakening the line is obvious.  
Fletcher's lines are occasionally longer still, as in 'The Little French Lawyer,' wherein a speech of Dinant's begins:—

Go bid your lady seek some fool to fawn | on her.

Metrical tests are only useful as showing whose the play is, and not in the least as exonerating Shakespeare from a hand in it. Not a line does it contain that bears the stamp of his greatness or that might not have been written by any one of a dozen of his fellow dramatists. It is, indeed, a clumsily constructed play, which introduces in the most bungling fashion separate and disconnected interests. It has from the first production to the latest been used only as a vehicle for scenic accessories and for splendour of pageantry. The sorrows of Queen Katherine are tragic, though they end in an apotheosis. What line does she speak, however, that rises to the dignity and fatefulness of the situation? The nearest approach to pathos is in the words addressed to Wolsey:—

Sir,  
I am about to weep; but, thinking that  
We are a queen,—or long have dream'd so,—certain  
The daughter of a king, my drops of tears  
I'll turn to sparks of fire.

Compare with this wail of a queen in Fletcher's prettiest style the outburst of Constance when she hears of the alliance between France and England. We claim pardon for quoting words so well known, but the illustration is too forcible to be omitted. We can hear every word spoken with a passionate intensity that awes and overmasters:—

Gone to be married! gone to swear a peace!  
False blood to fa'se blood join'd! gone to be  
friends!

Shall Louis have Blanch? an Blanch these pro-  
vinces?

It is not so; thou hast misspoke, misheard;  
Be well advis'd, tell o'er thy tale again:  
It cannot be, thou dost but say 'tis so:  
I trust I may not trust thee; for thy word  
Is but the vain breath of a common man;  
Believe me, I do not believe thee, man;  
I have a king's oath to the contrary.  
Thou shalt be punish'd for thus frightening me,  
For I am sick, and capable of fears;  
Oppress'd with wrongs, and therefore full of fears;  
A widow, husbandless, subject to fears;  
A woman, naturally born to fears.

Here everything is imperial, and the play upon or repetition of words commends itself as a touch of indescribable and wonderful beauty. In later scenes Constance is of course even finer, her language having a tumultuous and imaginative passion which nothing in literature can surpass. To one reading carefully the two plays, the internal evidence alone leaves no possible doubt that the same hand did not write both.

So far from the authorship of the play constituting a reason for its non-production, it tells the other way. It is, of course, impossible to feel any poignant interest in a drama in which new ground is broken half a dozen times and there is scarcely a character left in the last act who appears in the first. One by one the persons with whom you are beginning to sympathize disappear. Buckingham is slain at the

outset; Wolsey lasts but half through the piece; and Queen Katherine is just seen in the fourth act. Under conditions so depressing, however, the work exercises a certain indefinable charm that raises the query whether another play or two of Fletcher's might not be revived. Wolsey is a fine character. It is probable that he is the same as in Shakspeare's play. Fletcher would be more likely to copy a central character such as this than to follow closely the action, or even to take the language, to which he probably thought that he persisted in using superior. Buckingham, moreover, might have been conceived by Shakspeare, as might Surrey. Queen Katherine, however, though there is no suggestion of Shakspeare in her, and though she is thoroughly Fletcherian, is the centre of interest, lambent and poetical rather than dramatic. When seen among her maids, we feel the influence of that poetical charm that Fletcher casts over deserted women.

Very little is there for her to do. She interferes once, with sufficient dignity and effect, in the affairs of the nation; she pleads vainly, in behalf of Buckingham first, and then of herself; she speaks with justifiable acerbity to Wolsey, lingers among her maids, and then is the subject of an apotheosis. Through all these scenes Miss Terry acquits herself superbly. She gives to the rôle the pathos for which the trial scene affords some opportunity, and she adds to the domestic scenes a poetical character that lifts her into a heroine worthy of Arthurian legend. In the death scene she is as yet scarcely at home, neither the inspiration nor the physical frailty being fully conveyed.

Mr. Irving's Wolsey is a character of evil portent. No attempt is made to disguise from the public that he is playing in tortuous fashion his own game, and that the pious words upon his tongue have no echo within the breast. He is wily, venomous, arrogant, and unscrupulous. His contempt for the courtiers who oppose him is profound. His subserviency to his king seems but lip service, and his attitude to the queen justifies the suspicions concerning him which she expresses. The figure is dignified, and in the moment of defeat even the submission to the decree of Heaven is but a consent to the inevitable. That the character will rank with Mr. Irving's best is scarcely possible, the opportunities offered being too few. It will, however, be more effective when the more pathetic scenes are taken at a little quicker rate. Slowness of delivery is the bane of modern serious acting. In the curious prologue to the play it is said:—

Those that come to see

Only a show or two, and so agree

The play may pass, if they be still and willing  
I'll undertake may see away their shilling  
Richly in two short hours.

This shows the time in which in the Shakespearean days a play of this length could and *should* be acted. Making every conceivable allowance for elaboration of scenery, it cannot be maintained that anything approximating to that time would now suffice.

Of the remaining characters most were intelligently, and several of them effectively played. It is not easy to imagine a representative of the Duke of Buckingham more

gallant, dignified, and heroic than Mr. Forbes Robertson. Successive impersonations of this actor are each better than the other, and the Buckingham left nothing to be desired. A conquest over difficulty of no ordinary kind was effected by Mr. Terriss in appearing as Henry VIII. Mr. Terriss was exceedingly well made up, and showed the amorousness and impatience of Henry, without, however, the cruelty. Other creditable performances were the Cranmer of Mr. Arthur Stirling, the Norfolk of Mr. Wenman, the Lord Sands of Mr. Gilbert Farquhar, Mr. Bishop's Lord Chamberlain, Mr. Howe's Griffith, and Miss Violet Vanbrugh's Anne Bullen.

As pageantry the whole is remarkable, and the views of old London, exterior and interior, will delight the soul of the antiquary. Better even than these things are the dresses, which bring before us with striking picturesqueness and reality the Court in Tudor times. Nothing could be more effective than the Court revels, especially the species of morris dance of Henry and his associates with Anne Bullen and the other ladies of the Court. In the scene of the apotheosis the rustle of the wings of the angels exercised a disillusionizing effect, but the picture was beautiful. Most striking was the procession to the coronation of Anne Bullen; and the view of the christening in the church of the Grey Friars at Greenwich may compare with the famous cathedral scene in 'Much Ado about Nothing.'

Not wholly a novelty is Mr. Grundy's 'A Fool's Paradise,' with which, after a short interval devoted to rehearsals, Mr. Hare has reopened the Garrick Theatre. It has been seen, we are told, in America, and was presented a couple of years ago at an afternoon representation at the Gaiety. Such alterations as have been made to fit it to its present home are improvements, and it is now, except for a not very convincing dénouement, a well-constructed and fairly interesting play.

Secret poisoning is its somewhat melodramatic theme. Seldom, however, has so grim a subject been treated in less melodramatic fashion. The skull and the "poisoned chalice" are there, but, as is becoming in a paradise, even of fools, are so engirt and begarlanded that they are scarcely visible. So complete, indeed, is the victory of life—young, throbbing, passionate, ebullient—over death, that when the defeated murderer swallows her own beverage a sense of relief is experienced, and nothing more. *Vogue la galère* rises to the lips, and we want to know more concerning the paradise from which the snake has now disappeared.

Seldom has a crime so atrocious as that of this modern *Borgia* been so gratuitous. Beatrice Selwyn has married her husband for the simple purpose of becoming a widow with the utmost conceivable despatch and marrying her first love, now the penniless Earl of Normantower. Regardless of the fact that her former lover has transferred his affections to another, and, though a guest in her house, can scarcely be moderately civil to her, and that the most accomplished of London physicians is a resident in her house, bent on discovering the source of her husband's illness, Mrs. Selwyn goes on administering poison! A momentary

gleam of sunshine falls on her when she believes that she can accomplish her purpose, and cast the suspicion of the crime upon her rival. It dies out, she sees herself detected, her husband saved, and her lover on the point of marriage with his new fancy. She takes herself the poison, and everybody is happy.

Playgoers with long memories may recall 'The Hidden Hand,' an adaptation of 'L'Aïeule,' produced in 1864 at the Olympic. That piece and the present have something in common, though nothing on which a charge of indebtedness is to be established. In the earlier piece the murder mystery was everything and the ghostly effect was impressive. In the later the poisoning seems rather incidental, the woman is a mere baby in the hands of the scientific expert who watches and checkmates her, and the interest goes out to the love of the overgrown baby Lord Normantower for pretty Kate Derwent—an ex-hospital nurse, of whom fate makes a heroine in her own despite—and the embryonic affections of the Hon. Tom Verinder and Mildred Selwyn, who talk about marriage and suicide when they should be whipped and sent to bed. The piece is accordingly almost cheery, and is at least more in harmony with Garrick associations than might be judged from its subject. A praiseworthy interpretation lifts it into popularity. No part is badly played, and many are excellent. Miss Kate Rorke and Mr. F. Kerr display their known and often tested capacities; Miss Beatrice Ferrar, Mr. Gilbert Hare, and Mr. H. B. Irving show how much is to be expected from our younger actors; Miss Olga Nethersole plays the heroine with quiet intensity and sincerity; and Mr. Hare gives a portrait quite unsurpassable of an eccentric, crotchety, and wholly delightful old medico. A performance more finished and more exhilarating is not easily conceived.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 22, Tooke's-court, Cursitor-street, Chancery-lane, E.C. Printed by JOHN C. FRANCIS, Atheneum Press, Tooke's-court, Cursitor-street, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at 22, Tooke's-court, Cursitor-street, Chancery-lane, E.C. Agents for SCOTLAND, Messrs. Bell & Bradfute and Mr. John Mensies, Edinburgh.—Saturday, January 9, 1892.